

JUNE 26, 1954

# MOTION PICTURE HERALD

TOA tells studios  
theatres must have  
more quality films



**REVIEWS** (In Product Digest): SUSAN SLEPT HERE, THE ROYAL TOUR OF QUEEN ELIZABETH AND PHILIP,  
THE OUTCAST, RETURN TO TREASURE ISLAND

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M-G-M Branch  
or Field  
Representative  
for **FREE**  
**1-SHEET**

# See How It Happened!

in the "VALLEY OF THE KINGS"

TODAY'S HEADLINES COME TO LIFE IN THE  
*Timeiest, Most Thrilling Picture of the Year!*



*Don't  
Miss it!*  
IN  
EXOTIC  
COLOR!

M-G-M's SPECTACULAR ROMANCE FILMED IN EGYPT!  
**"VALLEY OF THE KINGS"**  
 starring  
**Robert TAYLOR · Eleanor PARKER · CARLOS THOMPSON**  
 with **KURT KASZNAR · VICTOR JORY · and SAMIA GAMAL**  
 written by **Robert PIROSH and Karl TUNBERG** \* Suggested by Historical Data in "Gods, Graves and Scholars" by C. W. Ceram  
 Directed by **ROBERT PIROSH** \* PHOTOGRAPHED IN EASTMAN COLOR · TECHNICOLOR

# "THANKS, EGYPT, for the Best Promotion Campaign of the Year!"



LEFT:  
This exciting  
free 1-sheet  
will be an  
advance lobby  
plug for your  
engagement!

The Year's BIGGEST  
Adventure Drama!  
Skyrocketed to fame  
By the Year's Biggest  
Publicity break!  
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Just when M-G-M  
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"VALLEY OF THE KINGS,"  
Egyptian scientists  
Discover ancient treasures.  
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Was filmed on the  
Scene of the  
Widely publicized discoveries!  
It parallels in many ways  
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CASH IN ON THIS GREAT  
ATTRACTION WITH THIS  
SHOWMANSHIP ANGLE!  
Thanks, Egypt! Let's go, America!

# MICKEY SPILLANE'S

For the  
First Time An  
All the Wonde

CLYDE BEAT  
and SPILLANE I

# CINEMA

WARNERCOLOR AND

THE ONE AND ONLY  
**CLYDE  
BEATTY**  
AND HIS GIGANTIC  
3-RING CIRCUS

# 3 RING

ALSO STARRING  
**PAT O'BRIEN**

WITH SEAN McCLORY • MARIAN CARR • JOHN BROMFIELD • GONZALEZ-GONZALEZ • WRITTEN BY PAUL FIX • PHILIP MacDONALD

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HIMSELF in Action, in

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STEREOPHONIC SOUND

THE ONE AND ONLY

**MICKEY  
SPILLANE**

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SUPER-HOOPLA  
JULY 2!  
PRE-RELEASE  
BALLYHOO  
PREMIERE AT THE  
FOX THEATRE,  
PHOENIX!

**FEAR**

JAMES EDWARD GRANT PRODUCED BY ROBERT M. FELLOWS A WAYNE-FELLOWS PRODUCTION • DIRECTED BY JAMES EDWARD GRANT • DISTRIBUTED BY

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available in  
**CINEMA SCOPe**  
for Labor Day  
from 20th Century-Fox



# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 195, No. 13



MARTIN QUIGLEY, JR., Editor

June 26, 1954

## *The Woman's Viewpoint*

FOR an industry which depends so much on women's patronage (and women influencing ticket buying by men) it is strange that so little attention is given to the woman's viewpoint in both the selection of screen material and in advertising and promotion. Other industries which depend much less on women long have given numerous examples which the motion picture might well emulate. Today virtually all design of products and their merchandising campaigns are directed primarily to the female taste. Look at the advertisements in any national magazine! The one-time glamour of movies is now a dominant characteristic of the selling of everything from cigarette lighters to motor cars.

Many in Hollywood and elsewhere in the industry seem to feel that the only picture that is a "woman's picture" is one that is sad and weepy. Box office returns on successful pictures—all of which were seen by more women than men— belie that assertion. Women don't just go to the theatre "to have a good cry."

However, one facet of the explanation of why theatre attendance is not what it should be is that enough women are not attracted. Fewer are going (and bringing fewer of their menfolk) than in the 1930s when the population of the country was much less. Methods that would extend theatre-going by women would seem to offer the greatest hope of increased revenues. However, some of the current story selections and a good deal of current advertising methods seem almost to be calculated to repel a good percentage of the potential women patrons.

While women can stand much more suffering than men, they—in general—shun violence. Yet the stock-in-trade of so many films is violence. Romantic love appeals to women. Yet so much of the love feature in recent films is sordid. Blatant sex is repellent to most women. Yet many pictures—and more advertising—feature sex-for-men with little or no regard for the tastes of the much larger and more influential body of women patrons.

One type of product apparently in some favor these days, prides itself on being called "sex and slaughter"—a nice combination to attract the women! It goes without saying that no picture is a good family picture if the woman of the house is not interested in seeing it.

While criticism may be directed against some of the stories selected for production and against the absence of sufficient pictures of special appeal to women, the most serious problem—and the one susceptible of the most prompt correction—is the method of advertising and promoting pictures. Too many pictures are sold, or rather insufficiently sold, on the basis of similar campaigns. Too much theatre advertising looks like it is on the same picture. Automobile companies have pretty much the same basic product to sell year after year, yet their advertising copy has more variety of appeal and

freshness than many theatres that have a new and different picture to present at frequent intervals.

There should be more selling of pictures on the basis of their individual and unique merits rather than by means of the same kind of art illustration and copy lines used to sell many other pictures.

The woman patron (and the man, too) is not interested in seeing the same picture again and again as so many of the advertising campaigns would indicate is to be expected.

Robert Young last week took control of the New York Central from its century-old family of Vanderbilt-Whitney management after a campaign which had special feminine appeal, even to the extent of proposing a woman director. He could not have won without getting the votes of the majority of the women stockholders. The woman's touch certainly should be much more influential in picture making and promoting than in railroading.

■ ■ ■

## *TOA on Product Stimulus*

THE Hollywood meeting last week of the board of directors of the Theatre Owners of America was devoted primarily to exploring ways and means of increasing the flow of quality pictures to the theatres of the country. While it would be difficult to predict what concrete effects the pleas of the theatre owners may have on production schedules, Hollywood listened attentively to the exhibitor spokesmen.

Hollywood and exhibition should keep in much closer touch with each other than they have done in the past. Exhibitor meetings held on the West Coast help in a small way to compensate for the fact that to many in Hollywood the rest of the United States is a void to be flown over on infrequent trips to New York made for the purpose of seeing the new plays or en route to Europe.

The concentration on the new techniques has inevitably led to preoccupation with "big" pictures, especially spectacles and others which lend themselves to effective outdoor photography. The industry probably could use a considerably increased supply of outstanding "medium" pictures. The contemporary story, the mystery story, the good intimate comedy, the small novelty musical (in contrast to the big revue) should not be passed up. Even first run theatres in middle and small size towns require more new features than have been on recent release schedules.

Implied with the requests of TOA and other exhibitor groups and individuals for more product, it should be noted, is a commitment by exhibition to do all necessary on its part to promote effectively all engagements to the common benefit of exhibitor and producer-distributor.

—Martin Quigley, Jr.

# Letters to the Herald

## Castle Replies

### To the Editor:

You are quite correct when you clearly indicate in your signed editorial, "Castle in the Air" (The HERALD, issue of June 19) that I do not speak for the motion picture industry.

You are equally correct when you state that I advocate the cutting out of the United States Information Agency's propaganda film program for foreigners. After extensive personal observations throughout the Near East, Europe and South America, I firmly believe that these propaganda film activities are totally unnecessary. Moreover, I believe that they harm American prestige abroad and I also believe that, eventually, the speech-making and press release campaign of Propaganda Director Streibert which "thanks the industry" for efforts and activities that the industry has carried on in behalf of our country and in its own behalf for nearly fifty years, will, in the end, prove to be a "kiss of death" for the industry and especially in the foreign field where the competition from foreign producers is reducing the playing time for American features in the theatres of some countries overseas.

For nearly five decades the American motion picture has proved to be the most effective salesman for our country and our way of life wherever free men and women gather to be *entertained*. I underscore the word *entertained* because foreigners, like Americans, do not like propaganda in their movies, or in any other form. Only Mr. Streibert and his self-serving documentary film crew seem not to understand that the American motion picture industry has grown to be one of our country's greatest because the product of the Hollywood studios has remained propaganda-free.

David O. Selznick, on a coast-to-coast television program recently, said: "Let Western Union carry the messages and Hollywood will continue to carry entertainment to all the world." To this sound advice may I add: Let no Government propaganda official or agency make a "carrier" out of the motion picture industry, for their self-serving advantage.

Despite what once appeared to be insurmountable problems, including the headaches of television competition, the American motion picture producers have, by their great courage, proved to their fellow countrymen and to the world that they have what it takes to keep our country great! Instead of throwing in the sponge and crying *towel*, they put their shoulders to the wheel, and what happened? Today, "Movies are Better than Ever" is no longer a mere slogan. It is a grand reality! And all the world knows and applauds this fact. Let's not contaminate this great force for global good, and especially at a time when our nation

desperately needs this force to aid it in winning and keeping friends everywhere throughout the world. Let's instead, constantly urge our Government to aid in expanding the showing of American non-propaganda motion pictures everywhere throughout the world where people gather to be enlightened and to be entertained by the medium.

Let's do this even if the entertainment producer and genius, Cecil B. DeMille, advocates a "sprinkling" of propaganda with entertainment from the great industry to which he has for so long made such an outstanding personal contribution. Let's keep the movies greater, and free. Free to serve, to inspire and to give courage to free men and women everywhere on earth. —EUGENE W. CASTLE, New York, N. Y.

*[Editor's Note: The HERALD always has maintained that Hollywood entertainment motion pictures should not be propaganda vehicles. The point at issue is the activities of the Motion Picture Division of the State Department's Information Agency. Mr. Castle wishes those activities abolished. The HERALD recognizes that operations of the State Department reflect United States policy. The HERALD would like the Motion Picture Division to be run as effectively and with as little cost as is possible. Mr. Castle's fine work in ferreting out, at his own expense, abuses in the program has been handicapped in this instance by the charge he made against Cecil B. DeMille to which our editorial was principally directed.]*

## Public Reaction

### To the Editor:

I have just finished reading your excellent "Anything Goes" editorial in your issue of June 6 and herewith enclose clipping from the May 27 issue of the "Oregonian" (see below) covering another facet of our business, and I wish you would write another "Availability" or "Whither, Producers?"

To the Editor: The movie houses complain of poor business and blame it on television. In looking for a movie that a normal Portland family might attend on a Saturday night, the following were advertised for its choice: the Century, *sexational "Striporama"*; the United Artists, usually a theatre of first class movies, "Problem Girls," not recommended for children; the Paramount, "Carnival Story," sexy sizzler, plus "The Saint's Girl Friday," blondes, bullets and blackmail, and, at midnight, a show called "She Shoulda Said No." The Orpheum presents "River of No Return"; the Broadway is showing "The Miami Story," how Miami smashed the mob, and the Liberty has "Witness to Murder." The Oriental has on its screen "Intimate Relations," a strictly adult show, and the Hollywood screen crawls with "The Creature from the Black Lagoon." After reading these titles one feels like washing out one's mouth with a good strong mouth-wash.

Why should we complain about our teen-agers

## WHEN AND WHERE

**June 27-29:** Annual convention of the Mississippi Theatre Owners Association, Edgewater Gulf Hotel, Edgewater Park, Miss.

**July 15:** Annual meeting of the International Federation of Film Producers Associations, Locarno, Switzerland.

**August 22:** Opening of the Fifteenth Annual International Film Festival at Venice, Italy. Three U. S. films, "Three Coins in the Fountain," "The Caine Mutiny" and "Executive Suite" will represent United States product.

**October 10-11:** Allied States Association Fall board meeting, Schroeder Hotel, Milwaukee.

**October 12-14:** National Allied States convention, City Auditorium, Milwaukee.

**October 17-24:** Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.

**October 31-November 4:** Annual combined convention of the Theatre Owners of America, Theatre Equipment Supply Manufacturers Association, Theatre Equipment Supply Dealers Association, and International Popcorn Association, Conrad Hilton Hotel, Chicago.

**November 17:** Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City, N. Y.

being reckless, when adults permit such trash and rubbish to be CinemaScaped, three-dimensional and Technicolored on our movie theatre screens. Where is the censor board we use to have?

I might add that this "Screen Fare Hit" was printed on the editorial page, in a box, "The People's Own Corner," and that the Paramount theatre, largest in our city, seating 3,600, played sex release, "She Shoulda Said No" on a Saturday midnight show for Adults Only at \$1 per head.—B. R. KELLER, Secretary-Manager, Powell Blvd. Drive-In Theatre, Inc., Portland 66, Oregon.

## From India

### To the Editor:

It is over two years now that I have been reading every issue of The HERALD. I am delighted to offer my sincere opinion about it.

Today your magazine is acknowledged to be the best magazine imparting first hand knowledge to exhibitors and custodians of show business. The journal contains usually lots of useful information on latest film inventions. Your latest Market Guide Number is outstanding and a most up-to-date volume. I congratulate you and wish you all success.—A. R. VARMA, Secretary, All India Pictures, Cadell Road, Bombay, India.

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MOTION PICTURE HERALD, JUNE 26, 1954

# On the Horizon

### COORDINATING

If the TOA board succeeds next October 31st in getting approval by the membership of its plan to employ an "industry coordinator" with Exhibition, Distribution and Production within his orbit of authority, can Allied do less? And then who'll coordinate the coordinators?

### MILLIONS

Publicists, those industry sentinels who are ever-watchful for exploitation possibilities, had a creative feast last week. Someone clever at United Artists actually brought millions out to a special screening of "Man With A Million." The method: He thumbed through the Manhattan telephone directory and invited all those listed under the name Million. Heading the delegation was Professor Elmer Million of New York University, who is the father of E. Z. Million. In Washington, Columbia's "The Caine Mutiny" stole the spotlight in the Army-McCarthy hearings. (See page 10).

### PRODUCTION

Another exhibitor has jumped in, and so far, the water's fine. Fred Schwartz, New York exhibitor, head of the Century circuit there, has been in Hollywood the past several weeks, and is said to be forming a company for production and distribution. Its first picture would be "Long John Silver," now being made in Australia.

### FIFTH TIME ROUND

It's the fifth round for the renowned "Gone With the Wind"—yet its draw still is phenomenal. MGM reports this week the picture has collected at its seven runs approximately \$500,000. It brought \$200,000 at the State Theatre, New York, during three weeks.

### SAGA OF A TITLE

Even the trade sometimes gets a little confused about film titles. Martin Smith, exhibitor of Toledo, Ohio, questioned the

title of the upcoming MGM attraction, "The Last Time I Saw Paris," based on the novel by F. Scott Fitzgerald. Mr. Smith, who had read a book or two, remembered a book of reminiscences of the same title by Elliot Paul and that Mr. Fitzgerald's novel, laid in Paris, was called "Babylon Revisited." Out of Dan Terrell, via Mike Simons, came an explanation: MGM decided to make "Babylon Revisited" into a film; people thought the title sounded like a Biblical epic; MGM owns rights to the song, "The Last Time I Saw Paris;" MGM decided to use latter title and scrap the former. Mr. Terrell adds: "If we ever decided to make a picture out of Elliot Paul's 'The Last Time I Saw Paris' we will call it, of course, 'Babylon Revisited.'" And he concludes: "Comme on dit a Paris, quel confusion!" Translation on request to Mr. Terrell.

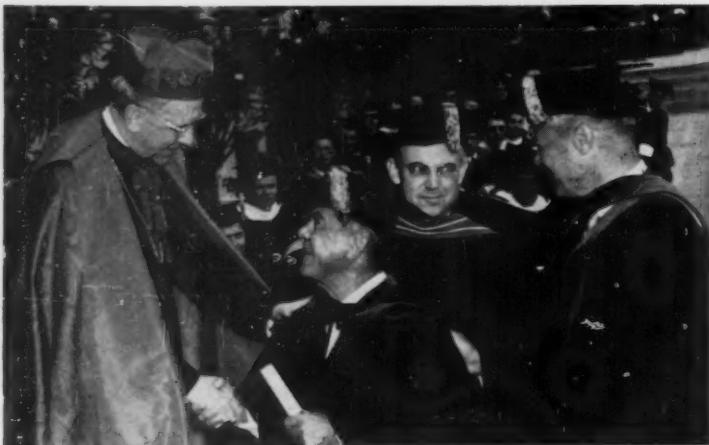
### QUICK SUIT

It didn't take long for this theatre to find the going tough—and to do something, immediately. The Towne Theatre, Levittown, Pa., opened June 16. On June 17 it brought an anti-trust suit against distributors. In Philadelphia Federal Court, it charged the majors with unreasonable clearance. Its contention is, that it doesn't compete with Philadelphia theatres, 30 miles away, nor with Trenton theatres, 10 miles away.

### WASHINGTON LANDMARK

"President Wilson's Box" at the RKO Keith theatre in Washington has disappeared. The theatre, just a block from the White House is being completely renovated, preparatory to the opening of "The Caine Mutiny" July 7. The alterations included tearing down the boxes, including one in which Mr. and Mrs. Wilson were almost weekly visitors when he was President. President Wilson particularly loved vaudeville and Keith's was a vaudeville house at that period of its career.

Vincent Canby-Mandel Herbstman-Floyd E. Stone-J. A. Otten



DEGREES, of Doctor of Laws. It's now "Dr." Charles Skouras, for the National Theatres president, seen in the top picture receiving his honor from Cardinal James Francis McIntyre at Loyola University, Los Angeles. And it's "Dr." Y. Frank Freeman. In the lower picture, the Paramount studio head is invested at the University of Southern California by Fred G. Fagg, Jr., president, in the presence of Fred G. Gurley, president of the Santa Fe Railway. Mr. Gurley sponsored Mr. Freeman for the degree.



FRED C. QUIMBY, who runs MGM's shorts department and makes its cartoons, is marking his 30th year with the company.

## *This week in pictures*



by the Herald

HIS FIRST PRESS CONFERENCE since leaving 20th-Fox, Robert Bassler, right, producer of "Suddenly," a United Artists release, and Richard Sale, writer, speak in the U.A. New York office. CinemaScope creates problems and is "not the last word," Mr. Bassler opined.



THE MODEL SHIP below is of "The Caine," and the scene was telecast to perhaps 25,000-000 persons—veritably a press agent's dream. The men are Columbia exploiter Sid Zins, and Senator Karl Mundt, acting chairman of the committee which investigated the McCarthy-Army dispute. Mr. Zins presented the model, said it was used in making the Columbia picture, and invited the hearing participants to a special screening.

A. R. "CUBBY" BROCCOLI, producer with Irving Allan of features for Columbia, emphasizes a point in his New York interview in which he talked about his latest, "Hell Below Zero." He believes strongly in producing abroad. Also, in helping personally to sell his product. He will accompany the film for four weeks during initial openings, and "feel out" exhibitor opinion.



by the Herald



by the Herald

HAROLD LASER looks up from his desk at Universal Pictures, in New York, where he now is on the legal staff. Mr. Lasser for these past 10 years was trial attorney with the Department of Justice Anti-Trust Division.



THESE ARE THE NEW OFFICERS of the Virginia Motion Picture Theatre Association. Seated are Wade Pearson, sergeant-at-arms, and Leonard Gordon, president. Standing are F. M. Westfall, vice-president; Jack Rumsey, treasurer; Morton Thalheimer, Jr., secretary, and R. G. Flanary, Jr., and Seymour Hoffman, vice-presidents.



THAT PLAQUE which "Dragnet" cop Jack Webb, center, is receiving, is from the "Fraternal Order of Police." And it says he's one of the best friends a cop could have. The scene was at Warners, where Mr. Webb is producing a film version of the air program. The man giving him the silver plaque is executive producer Jack L. Warner. The others are, in order, John J. Quinn, the group's national secretary; Richard Breen, writer, and Carl C. Barr, the organization's legislative chairman.



by the Herald

THEY ARE HERE TO SELL JAPANESE FILMS. Reading from right to left, Masaichi Nagata, president of Daei; A. Tamura, its publicity director; Kenji Mizoguchi, director, and M. Miyagawa, photographer—as they told reporters Tuesday in the Samuel Goldwyn New York office of two films they brought with them. One is "Hell's Gate," the first Japanese picture in Eastman Color; the other is "Sansho Dayu." Another example of their "quality" product, which they hope to export because their domestic market doesn't support such ventures, is "Golden Demon."

# MORE, BETTER PRODUCT AVOWED AIM OF TOA

**Board, at Coast Meeting, Plans on "Coordinator"; to Seek Close CEA Tie**

by WILLIAM R. WEAVER

**HOLLYWOOD:** Discussion of ways and means to stimulate more and better production highlighted the three-day meeting here last week of the board of directors and the executive committee of Theatre Owners of America. Meeting at the Beverly Hills Hotel, near the heart of all film production, the TOA leaders also voted:

To present to the membership at the forthcoming fall convention in Chicago a plan whereby TOA would employ an "industry coordinator" to perform a variety of functions leading to closer co-operation between the production, distribution and exhibition branches of the industry.

To authorize Walter Reade, Jr., TOA president, to appoint a committee to seek a stronger and closer tieup with the Cinematograph Exhibitors Association of England and other exhibitor organizations throughout Continental Europe and the world.

In respect to the latter proposition, Herman Levy, TOA general counsel, reported that in the last eight months a strong and effective liaison had been developed between the CEA and TOA. Alfred Starr, chairman of the TOA board, and possibly R. J. O'Donnell will meet shortly in London with CEA representatives to explore the possibility of periodic meetings of representatives of the two groups for the exchange of information on problems common to both.

The duties of the proposed coordinator apparently will be broad. The TOA leaders directed that the officers and executive committee "prepare and execute the plan defining" the functions of the liaison officer. Such plan, the TOA executives ruled, will be "to comprehend all matters relating to the exhibition, production and distribution of motion pictures and the financing thereof, whether the financing be direct or indirect, and whether it be by way of support to independent producers or through a company in broad principles substantially similar to those of the original First National Pictures."

## Consider Other Plans To End Product Shortage

The TOA leaders heard various plans proposed for expanding the supply of product. They ranged from the pre-production guaranteeing of playtime, as in the Makelim plan, to outright entry into the production field as in the case of the First National



**EXHIBITION and distribution. Walter Reade, Jr., president of the Theatre Owners of America, and Al Lichtman, distribution head for 20th-Fox, at mealtime during the TOA meeting.**

Exhibitors Associations, an undertaking of some 40 years ago.

The suggestion for action along the lines of the former association was made by Charles P. Skouras, president of National Theatres and honorary chairman of the TOA directorate, in an address analyzing the causes of product shortages, present and past. He stressed the fact that he considered the method as "the best way to handle the present crisis."

Steve Broidy, president of Allied Artists, and his associates, Walter Mirisch and G. Ralph Branton, addressed the directors on the product situation, with Mr. Broidy saying that "the gamble in production is much greater than in exhibition. We can't preview a script the way you preview a picture. The solution of the present situation is at the exhibitor's end."

Mr. Broidy said that his company did not need or want help in financing, but that it can go far toward increasing the product if the exhibitors will supply a sufficient number of playdates.

## Lippert Sees Future In "Middle Bracket" Film

Robert Lippert, president of Lippert Pictures and himself an exhibitor, told the directors that "the little picture" is approaching the end of its era, but that a good middle bracket film is a sure-fire investment. He added that there are enough capable producers, writers and directors available in Hollywood to make 50 or 60 pictures in that category annually.

Other speakers at the three-day meeting included Hal Makelim, principal in the pre-producing financing plan bearing his name and which is being sponsored by Allied States Association; Fred Schwartz, president of Century Theatres and a substantial

investor in "Long John Silver," now being shot in Australia; Irving Levin and Harry Mandell, of Filmmakers, Inc., and Earl Hudson, vice-president of American Broadcasting-Paramount Theatres, western division.

TOA leaders attending the meeting included: Roy Martin, Columbus, Georgia; Carl E. Anderson, Kalispell, Montana; L. S. Hamm, San Francisco; Harold Field, Minneapolis; Daniel Field, Los Angeles; Tom Bloomer, Belleville, Ill.; Jesse Jones, Portland, Oregon; J. J. Rosenfeld, Spokane; Art Adamson, Portland, Ore.; A. H. Blank and Myron Blank, Des Moines; John Rowley, Dallas; Alfred M. Pickus, Stratford, Conn.; Robert L. Livingston, Lincoln, Nebr.; John Lavery, Los Angeles; Julius Gordon, Beaumont, Texas; Leo Pallay, Portland, Oregon; Charles Gilmour, Denver; Nat M. Williams, Thomasville, Georgia; Robert Bryant, Rock Hill, South Carolina; Jerry Zigmund, Los Angeles, and Sol Schwartz, New York City.

## No Comment from Sales Managers

**NEW YORK:** Commenting on the speech by Walter Reade, Jr., president of Theatre Owners of America, before the Motion Picture Industry Council in Hollywood last week, urging producers to beware of distributors' "self-interest," the general sales managers committee of the Motion Picture Association of America this week said that the matter "was purely one for individual company consideration." The committee met Monday in New York, at which time a variety of subjects were considered.

## Broadcast Music Sends Contracts to Exhibitors

In its initial move to collect performance rights fees from theatres, Broadcast Music, Inc., this week in New York sent contract forms to exhibitors. The fees are being asked only for the playing of intermission music. The contracts will become effective on July 1 and the rates range from \$5 to \$15, depending on seating capacity.

In addition, according to the BMI contract, the license includes the use of BMI copyrighted music by live talent during one evening in any calendar week as an incidental portion of a film program. If a theatre, the license reads, is operated for a period of not more than 26 weeks during a contract year, applicable rates are cut in half.

The rates for conventional houses are: up to 600 seats, \$5; 601 to 1,200 seats, \$7.50; 1,201 to 1,500 seats, \$10, and over 1,500 seats, \$15. For drive-ins: up to 200 cars, \$5; 201 to 400 cars, \$7.50; 401 to 500 cars, \$10, and over 500 cars, \$15.

# CINEMASCOPE RECOUNTS OWN STORY OF ITS GROWING UP

by VINCENT CANBY

THE LATEST chapter in the CinemaScope story, a serial which now promises to go on forever, was presented to the members of the industry, and representatives of the consumer and trade press Tuesday morning at simultaneous showings in New York and Los Angeles of "The Advancing Techniques of CinemaScope."

The hour-long 20th Century-Fox film, scheduled to be shown in 32 exchange cities between now and July 9, is divided into two parts: the first perhaps the first public "side-by-side" comparison of four-track magnetic stereophonic sound with single track magnetic and single track optical sound, and the second portion a comprehensive trailer of forthcoming 20th-Fox product all of which has been shot wholly or in part with the new CinemaScope camera lenses developed by Bausch and Lomb.

## Subject Wins Rating On Merit of "Excellent"

As another example of 20th-Fox showmanship, "The Advancing Techniques of CinemaScope" wins a HERALD rating of "Excellent." And, as is the case with any film of consequence, "The Advancing Techniques of CinemaScope" gives rises to opinion, four of which are:

¶ That magnetic stereophonic sound is undoubtedly superior to single track magnetic or single track optical sound for the most effective presentation of CinemaScope. There would seem to be, too, a richness and range in magnetic high fidelity sound, as compared to optical, which many laymen would come to know and appreciate.

¶ That directors, editors and sound technicians are learning how to use stereophonic sound so as to avoid those sharp switches from one horn to another of a single voice, liable to occur as the camera moves in one scene.

¶ That the new Bausch and Lomb camera lenses give the CinemaScope director quite as much freedom as he had B. C. (before CinemaScope), and that there is, with the new lenses, a very marked improvement in clarity of image and depth of focus.

¶ And that, despite all public and private pronouncements as to CinemaScope's adaptability to any type of story, the vast majority of forthcoming CinemaScope films will be spectacles, historical dramas having a strong pageant flavor and outdoor or action dramas. Of six films dealt with at length in "The Advancing Techniques," only one, the comedy, "A Woman's World," could be described as "contemporary." Of the 25 scheduled



Photos by The Herald



**NEW LENSES** and new sound and what they mean to the theatre man and to his customers. Along with an extended, and impressive peek, at coming attractions. That's what happened at the big Roxy theatre in New York early Tuesday morning. Speaking to the showmen from the screen was chief producer Darryl F. Zanuck, shown above in CinemaScope. At the right, distribution chief Al Lichtman, who introduced the hour-long "trailer." And, above, exhibitor Walter Brecher, Paramount sales executive Monroe Goodman, and the Paramount theatre's managing director, Bob Shapiro.

for early production, only about six or seven are conceivably "contemporary."

Approximately 1,000 members of the New York trade were on hand for the Tuesday morning showing at the Roxy theatre. They were welcomed by 20th-Fox director of distribution Al Lichtman, who dispensed with the usual extensive greetings and salutations and let the film speak for itself.

The sound portion of the film featured a 20th-Fox technician who explained something of the principles behind stereophony and then proceeded to illustrate just what the aural differences were between four-track magnetic, single track magnetic and single track optical sound. Used were clips of jet fighter planes approaching the camera and disappearing overhead, a shot of the Vesuvius Express rattling down the track toward the camera and disappearing off screen left, and a clap of thunder which in single optical was acceptable, but in four-track magnetic made one look for shelter.

The climax of the film's first half was a buoyant rendition of Tchaikowsky's "Waltz

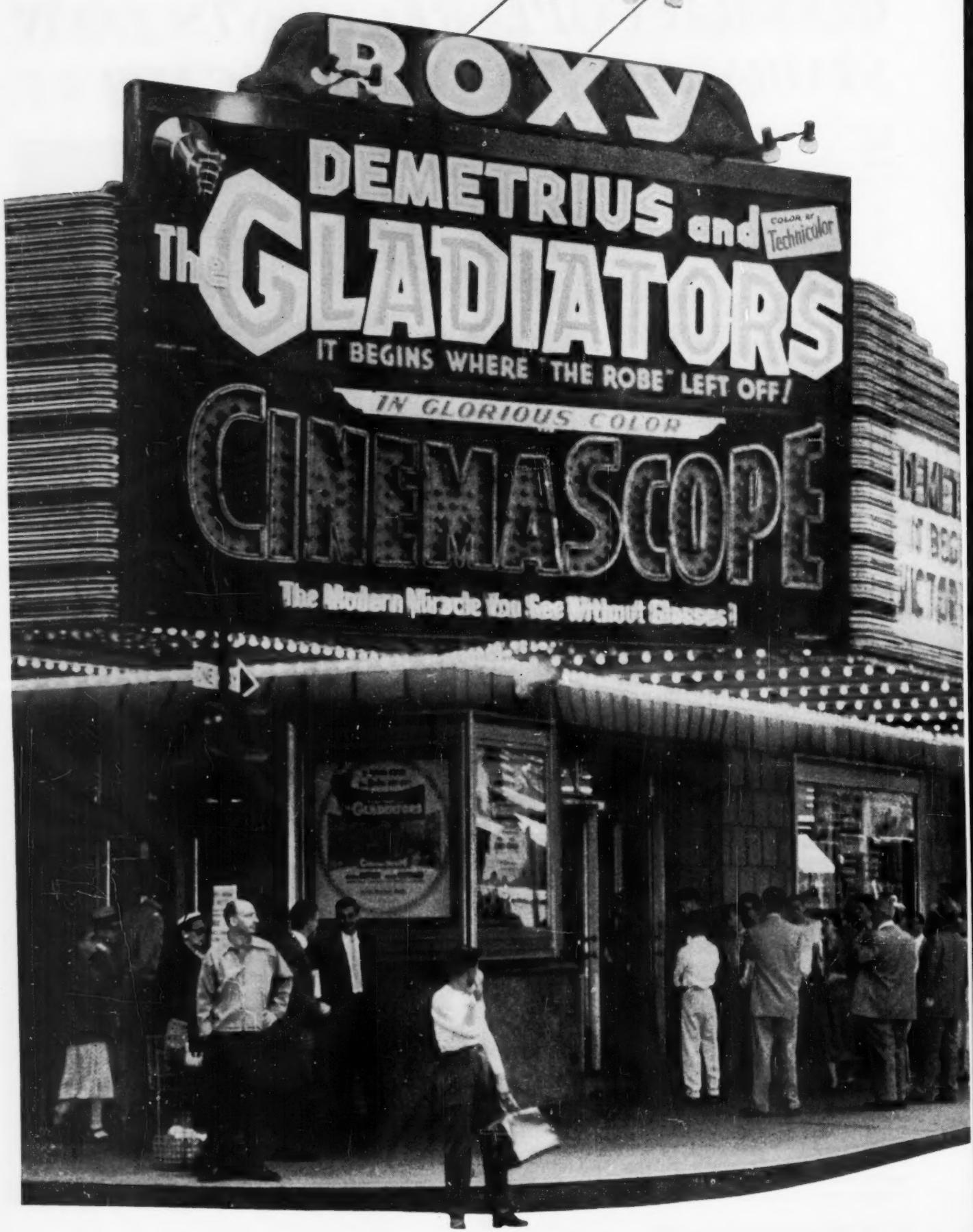
of the Flowers," by the 20th-Fox Symphony orchestra under the direction of Alfred Newman.

Twentieth-Fox production chief, Darryl Zanuck took over as master of ceremonies and narrator of the second half of the program, featuring footage shot with the new camera lenses.

Shown in detail were scenes from "Broken Lance," a western drama starring Spencer Tracy, Robert Wagner and Richard Widmark; "A Woman's World," a modern comedy with Clifton Webb, June Allyson, Van Heflin, Lauren Bacall, and Fred MacMurray; "Untamed," a spectacular drama starring Susan Hayward and filmed partly on location in the wide open spaces of South Africa; Irving Berlin's musical extravaganza, "There's No Business Like Show Business," starring Ethel Merman, Donald O'Connor, Marilyn Monroe and Dan Dailey; "Garden of Evil," a drama of gold-hunters in Mexico starring Gary Cooper, Susan Hayward and Richard Widmark, and

(Continued on page 16, Column 3)





THE LINE  
BEGINS  
WHERE  
The  
Robe  
LEFT  
OFF



# Terry Ramsaye Says



**BEN THE BELLIGERENT**—Liveliest of the current diversions is the hell raising by the able Ben Hecht on the subject of and in behalf of matters discussed in his snorty new book entitled "A Child of the Century." It appears that Mr. Hecht, who has been so capable a contributor to the cultural, literary and moral nature of some of our most exciting pictures, has given out with the opinion that motion pictures are a destructive social influence.

One is not disposed entirely to disagree with him, because it is obvious that any widely popular product of expression must please so many inferior people that it is liable to result in levelings of all standards, which inevitably means compromise that is not in behalf of the best. Dynamic Mr. Hecht is one of our most capable observers of the so-called civilized scene as it is visible amid the perspectives of ruthless, melodramatic journalism through the atmosphere of that astonishing cultural community, known as Chicago. This statement is made in the most kindly deliberation by your editor who was so earnestly a practitioner there through a most dynamic, and let us say educational period of his journalistic career.

A typical, but always interesting manifestation appears in such cases and the air of comment has been filled with sharp criticisms and resentment of Mr. Hecht's outgivings. This is entirely standard, normal development always to be counted upon when in quest of publicity. The super sensitive quarrelsome folk of cinemaland rise vociferously to what they think is the defense at every provocation. They ought long ago to have noted the obviousness and transparency of the device. One of the screen's most capable and resourceful producers has not for many years delivered a major effort for distribution without at the same time kicking up a great gust of dust, feathers and baloney calculated to draw attention to him, even though the subject might have no relevancy to his picture.

Neither Chicago's journalism, Mr. Hecht's sociology, or the tawdry unfaith of so much movie representation of life seem to have done the race, the nation, or the people much damage. There is no indication in comparison of today's facts with the annals of yesterday to indicate that we are any better or any worse than our forebears, back until when.

Meanwhile, suckers are still suckers and publicity fishermen never have to change the bait.

*The motion picture would perhaps be quite as well off if it were not so continuously on the defensive about everything. Is it possible it has something on its conscience?*



**PROMOTIONAL AMBITIONS**—One sees by the papers that the periodic agitation for a Canadian feature picture industry has appeared again. This has been occurring at a varying rate of intermittency since the motion picture was born. There have been some short-lived and in the main most unprofitable experiences. Many of the enterprises of the past have taken their origin solely in the personal ambitions and purposes of promoters who thought they saw important access to capital just waiting to be utilized.

That there never has been and is not now a great feature motion picture production center in Canada is for the reason that it offers no special advantage in resources and opportunities on the world map for such a concentration of resources, equipment and talent as is necessary to compete with the great production centers, especially Hollywood.

As a market for motion pictures Canada is substantially identical in interests, tastes and cultural demands with the so very adjacent United States. If either Canada or the world market afforded genuine opportunity for a Canadian motion picture industry on such a scale it would already have one.



**PEOPLE ARE COSTS**—Obviously the great factor of cost of the motion picture, television and related arts is the money paid to people for performance, all the way from the laboratory to the auditorium. The cost of employing these persons has been established by competition, by fair means, and sometimes devious devices. They are paid by persons who expect to, and frequently do, make a profit on the resultant product. Believe it or not, there is an ultimate factor of control which can importantly cut those costs. That arrives the day when the pursuit of policy no longer pays off.

## CINEMASCOPE PICTURE LIST IS GROWING

Supplementing the list of 30-odd forthcoming CinemaScope features from 20th-Fox, production chief Darryl Zanuck, in the film subject, "The Advancing Techniques of CinemaScope," lists 30 additional CinemaScope productions in work at other studios. Among these are Columbia's "Jubal Troop," "River of the Sun" and "Man from Laramie." Besides the 30 listed by Mr. Zanuck, MGM is reported to have "Green Fire," "Many Rivers to Cross" and "Athena" upcoming. This week Universal added another CinemaScope production to its roster, "To Hell and Back," the story of Audie Murphy in World War II. Universal also now is shooting "Captain Lightfoot" and "Chief Crazy Horse" in CinemaScope and has two more completed and awaiting release.

## CINEMASCOPE

*(Continued from page 13)*

Mr. Zanuck's personal production of "The Egyptian," with an all-star cast headed by Jean Simmons, Victor Mature and Gene Tierney.

The scenes from "Broken Lance," "Untamed" and "Garden of Evil," all shot on locations emphasizing the vastness of open countrysides, pointed up most effectively CinemaScope's ability to bring unusual visual sweep to the screen. In all, action in the foreground was just as sharp as the furthest horizons—in one case, a mountain range 25 miles distant. The "Untamed" clip, perhaps the highlight of "The Advancing Techniques," featured a (visually) magnificent attack by 4,000 be-costumed and be-plumed natives on a wagon train of Dutch settlers. The pomp and pageantry of Pharaoh's Egypt, along with the uninhibited manners of some of his subjects, were graphically illustrated in "The Egyptian" scenes.

At the conclusion of these scenes, Mr. Zanuck listed 25 properties as forthcoming CinemaScope productions.

"We at 20th Century-Fox," said Mr. Zanuck, "will continue to fight for the best in entertainment. We refuse to settle for something secondary, or something somebody claims is almost as good as CinemaScope."

The CinemaScope story, he said, "has all the ingredients of a success story. A dark, uncertain beginning. A struggle for existence against unfair odds. A triumphant climax. A happy ending. And, what is more important, a very bright future."

Something of his enthusiasm was obviously shared by members of the board of directors and the executive committee of Theatre Owners of America. Having been treated to a preview of "The Advancing Techniques" in the course of their summer meeting in Los Angeles last week, they as individuals recorded their reactions for the Fox Movietone cameras, which reactions were screened Tuesday at the Roxy.



## PROMISES

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December 1953

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INCLUDING ANY MADE  
IN CINEMASCOPE WILL  
HAVE VERSIONS IN ALL  
ASPECT RATIOS!"



## DELIVERS!

UNIVERSAL-INTERNATIONAL  
PURSUING ITS  
FREQUENTLY-STATED  
POLICY OF SUPPLYING  
ALL OF ITS PICTURES  
TO ALL THEATRES,  
ANNOUNCES  
"THE BLACK SHIELD  
OF FALWORTH" WILL  
BE RELEASED  
IN CINEMASCOPE  
AND WILL ALSO BE  
MADE AVAILABLE TO  
THEATRES WITH  
ALL OTHER TYPES OF  
CONVENTIONAL  
PROJECTION...



CINEMASCOPE PRINTS AVAILABLE WITH FULL STEREOPHONIC  
4-TRACK SOUND, DIRECTIONAL SOUND OR WITH CONVENTIONAL SOUND TRACK

# CHURCHES, OTHER EXHIBITORS HIT READE ATTACK ON CODE

Prompt action against the Walter Reade circuit for showing, and in particular for their method of advertising RKO's "The French Line" was taken by church authorities in south New Jersey last week. The Roman Catholic Bishop of Trenton, Most Rev. George W. Ahr, speaking at a high school graduation in Perth Amboy, attacked "perverted and immoral" motion pictures and reminded his audience of the Legion of Decency pledge to "remain away altogether from places of amusement which as a matter of policy" show such films.

Other exhibitors in the area last week were reported to be disturbed by the attacks and the advertising which brought them about. Their feeling is that any general denunciation of the Reade theatres will hurt their attendance also.

Bishop Ahr did not mention the Reade theatres or "The French Line" but he indicated that his remarks were occasioned by the appearance of an advertisement in the Perth Amboy "Evening News" for Saturday, June 12, which featured a slug line, cut into a pressbook mat of the Jane Russell dance, reading: "Condemned by the Legion

of Decency! Refused a Production Code seal BUT WE SAY let our audience decide!" The ad announced the opening of the picture at Reade's Majestic theatre in Perth Amboy, Tuesday, June 15.

The following day a slightly different version of the same ad, in quarter-page size, appeared with the same slug line but with the Legion of Decency condemnation reference excised. The Production Code seal refusal was still featured. Thursday, June 17, the "News" carried a quarter-page ad signed by the pastors of 16 churches in the Perth Amboy area, reading "A Reminder to All. Accept the Challenge. Remember the Legion of Decency pledge! Uphold the Moral Code."

A separate but smaller ad on the same theme appeared in that issue of the paper also, signed by San Salvador Council 299, Knights of Columbus.

Walter Reade, head of the circuit bearing his name, is president of the Theatre Owners of America, which in recent months has issued statements praising the principles of the Production Code and urging industry-wide support of the principles of self-regulation under which it operates.

## Jack Warner to Italy For "Troy" and "Pharaohs"

HOLLYWOOD: Jack L. Warner, vice-president of Warner Brothers, was to leave this week for New York enroute to Rome, Italy, where he will confer with Howard Hawks, producer-director of "Land of the Pharaohs," and with Robert Wise, director of "Helen of Troy," films characterized by the company as two of the most important in the history of the organization. Mr. Warner will view the full footage and first assembly of the two CinemaScope and WarnerColor productions. He will also witness the filming of some of the spectacle scenes for "Helen of Troy." During his brief stop in New York enroute to Italy, Warner was to meet with home office executives on the production program now in full swing at the Burbank studios.

## Warner Trailer Circling Globe

Warner Brothers estimates some 80,000,000 persons in this country will shortly have seen its 20 minute trailer announcing product. Another 40,000,000 may see it abroad. The short subject in CinemaScope and WarnerColor, is a compilation of highlights from pictures completed or in production, and is narrated by Jack L. Warner, executive vice-president in charge of production. Mr. Warner is photographed making his announcements and descriptions.

## Pope Urges Firm Stand On Immoral Pictures

ROME: Roman Catholic film commissions were urged by Pope Pius XII to be firm in condemning immoral films and not to be dissuaded by artistic merits or the interest of their subjects. The Pope's message was sent to the International Cinema meeting in Cologne, Germany by Vatican secretary Giovanni Montini.

## PEN WOMEN'S GROUP ENDORSES FILM CODE

The National League of American Pen Women, at its executive board meeting in Washington last week, unanimously endorsed the Motion Picture Code of the Motion Picture Producers Association.

In a letter to Eric Johnston, president, Motion Picture Association of America, league president Helen Orr Watson said: "They believe that this is the only safeguard for the American public to be assured of safe and wholesome enjoyment on the screen."

The letter concluded, "for the sake of our young people, drastic measures must be used to prevent motion pictures from inciting the young people to commit either moral or physical offenses."

## Michigan U. Speakers Uphold Code

The Motion Picture Production Code—its history, operations, the factors affecting its efficiency, and its present status in the face of criticism—was the subject of intense scrutiny last week, at the University of Michigan 1954 Summer Institute, in Ann Arbor. Two speakers brought the subject in detail to the attention of the Institute.

John A. Vizard, of the Hollywood Production Code Administration, remarked how divorce had succeeded in breaking the unity which strengthened the enforcement. "Once theatres were cut off," he said, "it was no longer possible to guarantee that the great theatre chains controlled by studios would refuse to play films not bearing a Code seal."

Dr. Hugh Flick, director of the Motion Picture division of the New York State Education Department, suggested films with special characteristics bear special licenses to allow their public showing. "In a sense, this is called classification," he said, "and a labelling of categories whereby under a contract system or special provision, each problem motion picture would be subject to its own particular set of conditions."

The three decisions by the Supreme Court weakened Code Administration unity and created a public atmosphere on which enemies of the Code could capitalize, Mr. Vizard declared. He then pointed out that industry executives instead of then "bailing out" of the Code system, reunited behind their own proved system of self-regulation. Mr. Vizard also, in explaining Code operations, stressed its flexibility, its appeal system, and its desirability in view of constant interference by state systems of censorship.

Mr. Flick emphasized the industry is dependent upon public opinion: "and it is simply good business to regulate even though it illustrates both a strength and a weakness of self-censorship." He agreed divorce had weakened the Code, paid it tribute for its tremendous contribution, and declared the picture today "does mean pressure groups and vigilantes are not enough." Arguing for official censorship, he said that in theory the official censor is "not only less susceptible to the force of vigilante action than the self-censor, but more judicious and more representative of an entire community."

## Greenspan in MPIC Post

Lou Greenspan, acting executive secretary of the Motion Picture Industry Council for the past two months, will permanently succeed Art Arthur, it has been announced by Edward J. Ralph, president of the MPIC. Mr. Arthur was granted a leave of absence two months ago to join Ivan Tors Films as executive associate, and last week requested full resignation.

**UA**  
*welcomes*



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**UA HAS THE BIGGEST PRODUCTION NEWS FOR THE 1955 SEASON!**



# STILL FIGHTING NEW YORK TAX

## Industry Asks Governor Aid in Repeal by State of City Enabling Act

Mayor Robert Wagner of New York last week signed into law, effective July 1, the controversial bill imposing a five per cent admissions tax on all the city's theatres. The signing came immediately after a last, stormy public hearing at which representatives of New York's film industry vehemently criticised what they now call "the Wagner tax" and made preparations to "fight to the end" for repeal.

With the tax now a reality, exhibitors are directing their efforts toward Albany in the hope that Governor Dewey will supply aid in repealing the state's "enabling act," which empowers the city to levy the tax on amusements. Industry spokesmen indicated that a series of strategy meetings was to be held this week to map plans to repeal the "enabling act" and, eventually, the tax.

The spokesman said exhibitors plan to make more use of their screens throughout the city to inform the public about the tax. Meanwhile, the Emergency Committee of Labor and Management, made up of leading exhibitors and union executives, has been sponsoring an "anti-Wagner tax" ad which has appeared in metropolitan newspapers for several weeks.

Frederick L. Bird, chairman of the Temporary State Commission on Fiscal Affairs of State Government, reported this week that his staff has been receiving cooperation from the film industry. The Bird committee, appointed by Governor Dewey June 15 to look into the fiscal aspects of the amusement tax after a plea for aid from exhibitors, is accumulating data on the figures used by the city in drafting the bill, as well as those used by the industry in its fight to have it repealed.

Just how long before the commission concludes its investigation and presents its findings to the Governor, said Mr. Bird, depends "upon the nature and quality of the figures we get."

### Wagner Blames Dewey

After signing the tax bill last Friday, Mayor Wagner reiterated his charges that Governor Dewey's administration was to blame for the tax. Speaking of Mr. Dewey's recent rejection of a Wagner proposal to raise funds for the city in place of the amusement tax, Mayor Wagner told those witnessing the signing, "The Governor, in typical fashion, has denied consideration to the city's needs."

## "MAJOR FRACTION" MAY AID TAX FIGHT

New grounds on which may be won the repeal of the Wagner five per cent tax on New York City admissions were brought to light this week. The clue is the law's major fraction provision, whereby any fraction involving one-half or more cents results in the city's collection of the full amount. The state's "enabling act," empowering the city to impose the tax, says that an admission tax, "of up to five percent," may be levied on amusements. However, with the major fraction provision, the city may levy as much as six per cent on certain admissions. A notable example involves an admission of 50 cents. The tax on a 50-cent admission would total two and one-half cents; five per cent. With the major fraction, however, the tax would actually amount to three cents, or six per cent. Industry counselors are looking into the problem with a view to challenging the seeming irregularity.

At the final public hearing, which lasted six hours, Democratic Congressman Emanuel Celler from Brooklyn, who also is counsel for the Independent Theatre Owners Association, warned of Federal reprisals if the Mayor signed the bill. He spoke of "grave discontentment in Congress" at what he called the city's "negating and flouting the will of Congress." He warned, too, of "substantial reductions in Federal grants to states and municipalities imposing the admissions tax."

### Sees "Grief and Troubles"

Addressing the Mayor personally, Congressman Celler predicted: "You are opening a Pandora's Box of grief and troubles for New York City and other cities." Federal tax experts are now studying the New York City tax law, he continued. "They will check taxless sources in the city for possible Federal revenues," he added.

Following the Congressman's talk, a technical and heated wrangle ensued between City Budget Director Beame and Martin Newman, vice-president of Century Theatres, and Albert Sindlinger, statistical expert and president of Sindlinger and Company. Also conspicuously present was Harry Brandt, president of the ITOA, who made a dramatic speech in which he named seven of Broadway's leading houses as "today struggling to keep open." Other speakers represented major league baseball teams, merchants' organizations and civic groups.

## French-U. S. Pact Signed For 2 Years

Agreement on a two-year Franco-American film pact, retroactive to July 1, 1953, was reached in Paris last weekend, climaxing extended negotiations conducted by Eric Johnston, Motion Picture Association of America president, it was reported by the MPAA office in New York.

The first year of the new contract, which will expire June 30, allowed 109 permits for MPAA member companies. It is indicated that France, for the second year, will consider giving up to 20 additional permits over the 109 already allowed.

The French Government, the MPAA office said, has allowed six of eight permits that were under consideration during the 1952-53 negotiations, to be valid now.

U. S. film companies, under the new terms, will be allowed to remit \$200,000 per month, an increase of \$80,000 over what they had been taking out. The remittances are also retroactive to July 1, 1953.

In connection with the settlement over reserve funds which were set aside under the terms of the 1952-1953 agreement, the present deal provides slightly less than 32 per cent over the reserve fund will be turned over to the French Government for motion picture purposes. In return, the French officials will allow remittance through capital account of slightly more than 47 per cent of the reserve fund. The disposition of the balance is still under discussion.

## Cinerama's Twelfth Opening in Cincinnati

The Capitol theatre in Cincinnati this week became the twelfth Cinerama installation in the world. The opening brought officials of the tri-state area (Indiana, Kentucky and Ohio) together. Headed by Ohio's Governor Frank Lausche, Lt. Gov. Harold Handley of Indiana, Frank Jessup, State Superintendent of Police for Indiana, Charles O'Connell, Secretary of State for Kentucky, Cincinnati's social set made the event the official opening of the summer season. The Cincinnati Club sponsored the opening.

## Walter Reade and Altec Sign Service Contract

A contract has been signed in New York, between Walter Reade Theatres and Altec Service Corp. covering all theatres in the Reade circuit. The pact, which is effective July 5, and which was negotiated by Marty Wolf, assistant general sales manager of Altec, and Edwin Gage, vice-president of the Reade organization, provides for the servicing of optical and stereophonic sound equipment in all of the 26 Reade houses, which are located in New Jersey and New York. The Reade circuit includes 20 regular type theatres and six drive-ins.



## What's a lily to a lady?

This particular lily may not "toil"—but it certainly does "spin" an important yarn for the processor.

Are the colors in balance?  
Are the flesh tints correct?  
How about gray scale values?

These together with many other questions, "the lily" answers quickly, authoritatively. For it is the test standard for tone values in release prints, a step wedge with color patches added.

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# TODD-AO SEEN AND CONQUERS

## Despite Poor Conditions, Process Is Contender in Battle of Systems

by WILLIAM R. WEAVER

HOLLYWOOD: Tuesday afternoon in Culver City, on the MGM sound stage doubling as a theatre, the long-sheltered Todd-AO system of extra-dimensional motion picture presentation met the press and took it over.

Nearly everything was against this happening.

Old, ramshackle Ernemann projectors tied together with baling-wire subbed for new \$4,000 American Optical Company machines not yet freed by the factory for use. Egg-shell white muslin none too taut on a wooden stretcher battened for the lenticular screen still in making.

### Odds Against Success

Unprofessional travel film and professional test footage without benefit of editing had to be used—and it broke.

But neither handicap nor hard luck could keep the newsmen from discovering Todd-AO's conspicuous fitness to confront Cinerama, CinemaScope, VistaVision, SuperScope, SuperPanatar and all comers in cleancut competition for supremacy.

Oscar Hammerstein III opened the demonstration with the explanation that the first three subjects, photographed informally by Mike Todd without benefit of controlled conditions, were not made primarily as a challenge to comparison with any other system but they happened to be, nevertheless, a roller-coaster ride, a bull ring episode, and a gondola-tour of Venice. Whereupon the lights went down, the deep-curved screen scooped you up and whisked you off again on that unforgettable Cinerama coaster-ride—but this time without seams. Back on terra firma, you were inside a sun-drenched bull ring, dust-ridden, flat-lighted, dirty. And then you glided again over green waters between aged buildings and under broad bridges while laconic Venetians watched you wonderingly. Some present said this was better than Cinerama had done it, some said it wasn't but clearly it was comparable within the narrow range of contention—and it was coming, seamlessly, from one projector.

### Dr. O'Brien in Charge

Chiefly in charge of the demonstration was Dr. Brian O'Brien, head of American Optical Company's research staff, who pointed out, during the interval when the film broke, that the Todd-AO objective is to "simply knock out the fourth wall," or seem to, so that the audience can participate in what goes on when the screen, covering

the entire frontal space, is filled with the subject being shown.

For the second section of the demonstration test footage shot in preparation for making "Oklahoma," which goes before the cameras next month, was used. Unexpectedly enough, these were at their best when wide views of the Oklahoma range land were reproduced with extreme realism as to depth and distances, and again when faces were brought into the most intimate possible close-up, with skin pores, men's whiskers, women's hair, as sharply defined as in the finest standard-dimension photography. These last were stressed in connection with widespread speculation as to whether this type medium could be used successfully for a narrative motion picture, and seemed to prove it beyond question.

### Exhibit Three Camera

Three cameras now in use were made available to the press for examination following the screening, two being equipped with a closely-guarded "bug-eye lens," contained in a sealed unit, which Dr. O'Brien said is responsible for the excellence obtained in the panoramic scenes.

All cameras pull down thirty frames per second, instead of the usual 24, "which gives us a great gain in effectiveness when using the camera on the move or in dolly or panning shots," according Dr. O'Brien.

Over-all width of the film is 65 mm, image area is 52.6 mm by 23.75. Dr. O'Brien said this gives three-and-one-half times as much image space as standard 35 mm film. The film carries seven soundtracks. There are five sprocket holes per aperture. The film is standard thickness.

Eastman Color was used on the footage used in the demonstration, which had not been color-balanced. The scenes shown were shot with lenses ranging from 37 degrees up to 148.

### All-Purpose Projectors

American Optical Company projectors, being manufactured by the Phillips Company of Holland, are all-purpose mechanisms, capable of accommodating standard 35 MM films and all systems photographed on standard films, and will be put on the market in competition with all present projectors. Dr. O'Brien said "waist type sprocket wheel design" accounts for the projectors' unique adaptability and that the switch from wide film to standard can be made so quickly and easily that theatres can use both widths on a single program with no delay or inconvenience in changing from one to the other.

The screen improvised for tests now under way and used for Tuesday's demonstration is 51 feet wide, edge to edge, with curvature taking the quiddle back 13 feet, the curved surface measuring sixty feet. Height is 25 feet.

## TV Stations Ask U. S. Aid on Pictures

WASHINGTON: A group of television stations this week urged Congress to give motion picture production companies special tax incentives to sell their old films to television stations. They also urged that Congress give stars, writers and other talent groups special tax privileges to make new films for television.

These were the major proposals of a memorandum filed with a Senate commerce subcommittee which Tuesday wound up its hearings on the problems of ultra-high-frequency television stations. The subcommittee is expected to get down to work quickly on its report, and to recommend, among other things, removal of the 10 per cent excise tax on UHF television sets.

### Group of 82 Licensees

The film memorandum was filed by Pierson and Ball, counsel for a group of 82 very high-frequency television licensees. They said that one of the more important sources of TV programs is film, and that "much could be done to increase the quantity of film now available for television programs by the adoption of certain tax inducements."

The memo said there are two sources of film programs for television today: the thousands of reels held in storage by film companies, and special programs currently produced specifically for purposes of television release.

So far, the memo continued, TV stations have not had much success in obtaining old films from motion picture companies. It said one reason was that the companies apparently feared exhibitor reprisals, but added that "this resistance of the motion picture companies to releasing film to television seems to be slowly breaking down and will perhaps be not too serious a problem in the near future."

One problem which will remain, the subcommittee was told, is that film companies often seek a price for their films that is prohibitive for television stations. The memo suggested that Congress might help reduce the price of these films by giving the film companies certain tax advantages in return for release of the films.

### Suggest Capital Gains

Pierson and Ball pointed out that the internal revenue service has ruled that any profits on the sale of films—rather than on rental—must be taxed as ordinary income. Since most old films have been amortized to zero value, this means film companies must pay the full 52 per cent corporate tax rate on any profits from the sale of films. The memo suggested that Congress permit profits on the sale of films to television stations to be taxed as capital gains, subject to much lower tax rates than is the case at present with ordinary income.



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Conduct a MIDNIGHT  
BENEFIT SHOW some-  
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# CLAIMS BRITISH WIDEN MARKET

## Davis Cites New Records But Attacks Inability to Get Showings in U. S.

by PETER BURNUP

**LONDON:** In a singularly outspoken article in the just published Annual Review of British Industry, issued by the authoritative "Financial Times," John Davis, managing-director of the J. Arthur Rank Organization, discloses that today no less than 50 per cent of the total producers' return to the Rank Group is obtained from overseas. That, says Mr. Davis, has not been achieved before in the history of the British industry.

Mr. Davis says, "By reason of the limited domestic market, the capture of screen time throughout the world is vital to this country. For the first time for 25 years, the British industry has challenged the American world film domination. The Rank Organization is the only British group which has established a world-wide distribution service. This challenge involves satisfying the tastes of a world public which has been brought up largely on American fare. The policy of the group has been to obtain for British films their fair share of the world market."

Mr. Davis points out that because of American domination, it was found that, in order to open up the screens to British pictures, investments in overseas theatres was a necessity. Large investments, in fact, have been made in the major countries of the British Commonwealth—in Australia, New Zealand, South Africa, Canada, Malaya and elsewhere.

### Hits Results in U. S.

But, he adds, expansion of British film revenue can only go hand in hand with public acceptability. "I am satisfied," adds the Rank chief, "that on average the entertainment quality of British pictures is as good as that from any other source and the results which are being achieved in Europe and the Commonwealth, as well as this country, prove this point. All-time records are being created constantly, and largely in theatres which previously have played little else but American product."

Pursuing, however, a long-standing and often expressed plaint, Mr. Davis goes on:

"On the other hand, the results which are being achieved in the United States are more than disappointing. We are told that the subject matter of our films is not acceptable to the American people; we are told that the accents of our artists are not understood; yet a recent analysis which I made



AS THE BRITISH INDUSTRY saw Paramount's VistaVision system. Two among the many at the Plaza theatre, London: Barney Balaban, left, president of Paramount Pictures; J. Arthur Rank, head of the Rank Organization, and John Davis, his managing director.

of major films made in Hollywood showed the extent to which Hollywood is calling upon the services for their films of the same British actors and actresses whom we use to play in ours.

"When the film is produced in an American studio, although the artists tell me they have had no special voice training, there appears to be no difficulty in finding public acceptability for the films in the American market. I find it difficult to believe that the tastes of the American people are so different from those of other countries which enjoy both American and British films. I am satisfied that our problem lies in our inability to secure extensive showings of our films to American cinema-goers to give us that share of the market to which we are entitled."

Significantly, Mr. Davis comments: "We must not forget that the American industry draws from this market in excess of \$22,000,000 per annum."

Coming out as it does under the imprimatur of the highly respected "Financial Times" the Davis outgiving was clearly designed as an invocation to—and will doubtless have a considerable impact upon—private investors. It presages also undoubtedly a further Rank assault on the American market.

### Eckman Attacks French

With an obvious though adroit eye cocked at the exhibitors' Harrogate convention, Metro's Sam Eckman, Jr., last week delivered a surprising and formidable broadside against the British Film Producers' Association's Sir Henry French.

The latter claims in behalf of his producer-members the lion's share of the recent entertainment tax remission and issued a

voluminous memorandum in support of the claim. Mr. Eckman—regarded by his fellow Americans as the elder statesman of their group—now tells Sir Henry that British producers are not entitled to any such share and that, indeed, not only in equity but in the intention of the Chancellor of the Exchequer the whole of the remission should be carved up between exhibitors and distributors.

Measure of the Eckman vehemence is seen in the remarkable epithets the Metro chief applies, in a personal statement, to Sir Henry and his memorandum; "inept," "nonsense," "selfish," "meaningless," "total disregard of others' interests" being among the choicer thereof. It's a long time since urbane Sir Henry has been the target of such an acid attack.

### Reacts Quite Violently

Mr. Eckman points out that there never would have been an Eady Plan without the concurrence of American distributors and that American consent at the outset was described by British producers as a magnanimous and statesmanlike gesture.

He reacts violently to the distinction drawn in Sir Henry's memorandum between British films and those made by British subsidiaries of American companies. "This is the most preposterous objection of all," he says.

Mr. Eckman argues that of the £6,901,036 collected through Eady seat-levies in three years, £4,830,700 came via the screening of American films and that in agreeing to waive film hire on this amount in the interest of British production the American companies gave up £1,690,745 in film rentals.

He claims that over the last five years American companies have pumped £2½ millions a year into the production and acquisition of British films. According to BFPA's figures, this annual transfusion is half the amount its own members spend, from their own resources, on British production. Mr. Eckman comments. Against all that, American companies as producers of British films received some £320,000 only in the last full Eady year—13 per cent, or less than one-seventh—of the total amount allocated.

Mr. Eckman continues: "The only quid pro quo the American companies ever sought or received for underwriting their own funeral—the Eady Plan—was the right to transfer a somewhat larger fraction of the American share of their earnings in Great Britain.

### Gave Up the Right

"After nine months, in June, 1952, the American companies voluntarily gave up this right, as a further contribution on their part to the solution of Britain's dollar difficulties. They have not exercised it since.

"In other words, American films make Eady possible, pay heavily for the privilege, and face only the prospect of heavier losses as Eady gains ground."

Mr. Eckman maintains that the Eady scale already approved by CEA and which would yield around £2½ millions annually should suffice producers. There is a limit to

(Continued on opposite page, column 1)

## Fox to Offer 12 Films to December

Twentieth Century-Fox will release 10 top-budgeted CinemaScope productions and two standard films between July and December, bringing to 18 the number of CinemaScope and 10 the number of 2-D films the company will offer this year. All pictures in the 28-film schedule except one are in color, the company announced.

The 10 CinemaScope attractions for the July through December period include the newly scheduled: "The Royal Tour of Queen Elizabeth and Philip," in Eastman color, to be released in July; "Carmen Jones," in CinemaScope and color by Technicolor, now added to the October release roster; "Black Widow," CinemaScope and Technicolor, suspense drama produced and directed by Nunnally Johnson and starring Gene Tierney, Van Heflin and Peggy Ann Garner, a November release; and "White Father," a Leonard Goldstein Panoramic production in CinemaScope starring Robert Wagner, Terry Moore, Dale Robertson and Jeffrey Hunter, for December. The film is the last one under Panoramic's 10 picture contract with the company.

Standard films during the period are: "The Gambler from Natchez," a Panoramic, Technicolor, starring Dale Robertson, produced by Leonard Goldstein and directed by Henry Levin, a July release, and "The Raid," Panoramic, Technicolor starring Van Heflin, August release.

Previously announced CinemaScope attractions for the second half of 1954 are "Garden of Evil," starring Gary Cooper, Susan Hayward and Richard Widmark, July; "Broken Lance," starring Spencer Tracy, Robert Wagner, Jean Peters and Richard Widmark, August. Darryl F. Zanuck's personal CinemaScope production of "The Egyptian" will be released in September. "Desiree," starring Marlon Brando, Jean Simmons and Victor Mature will be released in November and Irving Berlin's "There's No Business Like Show Business," starring Marilyn Monroe, Ethel Merman, December.

## BRITISH CLAIM

(Continued from opposite page)

the additional amount that renters and exhibitors should be expected to contribute, he says.

No comment on the blistering attack has yet emerged from Sir Henry's headquarters. It is clear, on the other hand, that the ingenious Eckman arguments, though ostensibly directed at Sir Henry, are intended as much for exhibitors. The latter, as reported several times lately, have their own Eady quarrel with renters in the old vexed break-figure matter.

The left-wing leaders of the Association

## THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending June 19 were:

**Albany:** DEMETRIUS AND THE GLADIATORS (20th-Fox).

**Atlanta:** DEMETRIUS AND THE GLADIATORS (20th-Fox), GONE WITH THE WIND (MGM, reissue) 5th week, THEM! (Warner Brothers).

**Baltimore:** HANS CHRISTIAN ANDERSEN (RKO), MEN OF THE FIGHTING LADY (MGM).

**Boston:** ARROW IN THE DUST (AA), PICKWICK PAPERS (Mayer-Kingsley).

**Buffalo:** DEMETRIUS AND THE GLADIATORS (20th-Fox), INDISCRETION OF AN AMERICAN WIFE (Col.), MEN OF THE FIGHTING LADY (MGM), THEM! (WB).

**Cincinnati:** SASKATCHEWAN (U-I), STUDENT PRINCE, THE (MGM).

**Cleveland:** MOON IS BLUE, THE (UA).

**Columbus:** THREE COINS IN THE FOUNTAIN (20th-Fox).

**Denver:** DRUMS ACROSS THE RIVER (U-I), THREE COINS IN THE FOUNTAIN (20th-Fox) 3rd week.

**Detroit:** FRENCH LINE, THE (RKO) JOHNNY GUITAR (Rep.).

**Hartford:** ARROW IN THE DUST (AA), DEMETRIUS AND THE GLADIATORS (20th-Fox), MEN OF THE FIGHTING LADY (MGM) 2nd week, SILVER LODGE (RKO), THEM! (WB).

**Indianapolis:** DEMETRIUS AND THE GLADIATORS (20th-Fox), INDISCRETION OF AN AMERICAN WIFE (Col.), THEM! (WB).

**Kansas City:** GONE WITH THE WIND (MGM, reissue) 2nd week, THEM! (WB), THREE COINS IN THE FOUNTAIN (20th-Fox) moveover.

**Memphis:** PINOCCHIO (RKO, reissue), STUDENT PRINCE, THE (MGM).

**Miami:** CARNIVAL STORY, THE (RKO), THREE COINS IN THE FOUNTAIN (20th-Fox).

**Milwaukee:** THREE COINS IN THE FOUNTAIN (20th-Fox) holdover.

**Minneapolis:** LIVING DESERT, THE (Disney), THEM! (WB), THREE COINS IN THE FOUNTAIN (20th-Fox) holdover.

**New Orleans:** STUDENT PRINCE, THE (MGM) holdover, THEM! (WB), THREE COINS IN THE FOUNTAIN (20th-Fox) holdover.

**Oklahoma City:** DIAL M FOR MURDER (WB) 2nd week, FRENCH LINE, THE (RKO), JOHNNY GUITAR (Rep.).

**Omaha:** FRENCH LINE, THE (RKO).

**Philadelphia:** DIAL M FOR MURDER (WB) 4th week, FRENCH LINE, THE (RKO), MEN OF THE FIGHTING LADY (MGM).

**Pittsburgh:** MEN OF THE FIGHTING LADY (MGM), THREE COINS IN THE FOUNTAIN (20th-Fox) 3rd week.

**Portland, Ore:** DIAL M FOR MURDER (WB), MEN OF THE FIGHTING LADY (MGM), THREE COINS IN THE FOUNTAIN (20th-Fox) 3rd week.

**Providence:** GONE WITH THE WIND (MGM, reissue), THREE COINS IN THE FOUNTAIN (20th-Fox) 2nd week.

**Toronto:** MEN OF THE FIGHTING LADY (MGM), THEM! (WB), THREE COINS IN THE FOUNTAIN (20th-Fox).

**Vancouver:** BEST YEARS OF OUR LIVES (RKO, reissue), RIVER OF NO RETURN (20th-Fox), WILD ONE (Col.).

**Washington:** CAPTAIN'S PARADISE (UA) 4th week, FRENCH LINE, THE (RKO) 5th week, KNOCK ON WOOD (Para.) 9th week, LONG WAIT, THE (UA), TAZA, SON OF COCHISE (U-I), THREE COINS IN THE FOUNTAIN (20th-Fox) 2nd week.

of Cine and Allied Technicians have a sad setback in the result of four conciliation meetings between the union and the Laboratory Association following the recent laboratory shut-down which ensued on exorbitant wage demands made on the laboratories by the union.

The union has now formally accepted terms previously offered its members by the Laboratory Association, including a consolidation in basic wages of a proportion of the current sliding-scale cost of living bonus, but is impelled to accept arbitration in regard to its formidable wage demands and reduction in working hours.

The union's acceptance of arbitration is regarded here as the most spectacular col-

lapse of left-wing Red tactics employed in a series of Communist dictated disputes which recently has afflicted several industries in this country.

## U.A. Gets Western

"Jesse James' Women," color by Technicolor Western starring Peggie Castle, Jack Beutel, Don "Red" Barry and Lita Baron, will be distributed by United Artists, it was announced by vice-president William J. Heineman. Filmed in Mississippi, "Jesse James' Women" was produced by Panorama Pictures, Inc., a stock corporation formed by Mississippi theatre-owner A. L. Royal and business man Tom Garraway.

## JDA Places Goal in Drive At \$75,000

At least \$75,000 is the goal this year of the Joint Defense Appeal amusement division, a meeting of that division's principals was told at luncheon last week in New York. Meanwhile, William J. German, who has accepted the post of drive chairman again this year, said the motion picture industry is joining the JDA's parent organizations in combating bigotry and defending assaults against constitutional rights.

The JDA is a fund-raising agency for the American Jewish Committee and the B'nai B'rith Anti-Defamation League, and its national goal is \$5,000,000.

Mr. German said the film industry has always been attempting to make this country a better place in which to live, and may feel proud to associate itself with the intensified program, which is to: advance enduring relations between religious groups; make Americans aware of the menace in Communism; educate people through mass media so they will realize prejudice is un-American; unmask bigots, hate mongers, and demagogues, and mobilize public opinion to achieve equal opportunity in employment, housing, resorts, public accommodations and educational institutions.

### Praises Studio Offer of Overseas Films at Cost

**WASHINGTON:** Theodore C. Streibert, director of the U.S. Information Agency, said Hollywood producers had offered to make films for the Government's Overseas Information Program on a non-profit basis. The official praised the aid given the film program by the private film industry. He said he felt the Hollywood motion picture industry had done a great deal of good over the years and that the pictures they had distributed overseas had been in most cases of great benefit to the program and to the country. Producers have assured him of their cooperation, he continued. He said they had offered to make films for the program on a cost basis, contributing any overhead. He did not indicate whether he had any plans for taking the companies up on this offer.

### Shuff IA Vice-President

John A. Shuff of Akron, Ohio, has been elected eighth vice-president of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada, A. F. L., at a meeting of the general executive board held in New York this week. He succeeds the late Roger M. Kennedy of Detroit, who died March 19. Mr. Shuff has been business agent of the I.A.T.S.E.'s Akron Local 364, since 1932. He was previously secretary of the local, which he joined in 1921.



by the Herald

**THE MESSAGE.** William J. German, chairman of the fund drive in the industry for the Joint Defense Appeal, tells trade reporters of a statement in behalf of the industry, for vigorous defense of civil rights. With him, film attorney Louis Phillips.

## Allied Unit to Study Cole's Tax Charge

**MILWAUKEE:** Ben Marcus, president of Allied States Association, has appointed a committee to investigate complaints which, he said, have been "pouring in" from exhibitors as a result of Col. H. A. Cole's charges that the distributors are confiscating a greater portion of the exhibitors' tax benefits through higher film rentals.

Mr. Marcus said that the committee, headed by himself, will press a sweeping probe of the complaints, to be followed by a meeting with distribution heads prior to any appeal to the House Ways and Means Committee, as suggested by Col. Cole.

The committee consists of Jack Kirsch, Nathan Yamins, Wilbur Snaper and Mr. Marcus.

Of the charges, Mr. Marcus said:

"I find it very difficult to comprehend a state of affairs where the film companies would resort to such grossly unfair and such short-sighted and selfish tactics. If these facts, as presented by Colonel Cole and subsequent complaints, are proved to be true, then our industry is indeed in a sad way for this condition presents a new form of suicidal mania for the industry, because the continued strangulation of the exhibitors by the distributors in this manner can only result in the ultimate self-destruction of themselves."

### Edits Italian Film History

Herman G. Weinberg has completed the editing of the American edition of the book, "50 Years of Italian Cinema," which will be published in Rome this Fall in three editions, English, French and Italian. The book will have a foreword by Richard Griffith, curator of the Museum of Modern Art Film Library, New York.

## Fight Film Gets Heavy Bookings

The Rocky Marciano-Ezzard Charles heavyweight championship bout makes one of the most exciting and dramatic fight pictures seen in years. In the proper situations it will prove a solid ticket seller.

Working with speed and dispatch, United Artists, the distributor, had the pictures in the New York metropolitan area theatres Friday afternoon, within 24 hours after the bout in Yankee Stadium Thursday evening. Printing of the film began immediately following the end of the fight and was completed Friday morning. They were rushed by various express methods, including air-express to theatres throughout the country.

A superb job of editing the 15-round fight into 19½ minutes of film was accomplished. The picture affords such great clarity and excellence of view as to strike one immediately with the superiority of the theatrical film to the television picture.

The picture also managed to get fight color into it, such as the numerous celebrities in the audience of roughly 50,000.

In the opening rounds Charles proves a master boxer as he nullifies the blasting punches of Marciano.

Eventually, as the pictures clearly show, the latter's overwhelming strength comes to his aid and he proceeds to wear down his older opponent. Marciano turns on a storm of savage fury, often embarrassingly undisciplined fury, as he wears down his adversary into defeat. Aside from its stirring entertainment quality, the picture makes the perfect journalist coverage.—M. H.

### Senate Votes Increase to Overseas Film Service

**WASHINGTON:** The Senate last week voted to increase by \$1,000,000 the House-approved appropriation for the Government's overseas film service. The Senate passed a bill appropriating \$83,814,000 for the U. S. Information Agency in the year starting July 1, \$8,000,000 more than voted by the House. The motion picture service would get \$3,931,000 under the Senate bill, compared to \$2,932,000 under the House bill and \$3,390,000 during the current year. The differences must be resolved in a House-Senate conference.

Sen. Burton Hickenlooper (R., Iowa), chairman of a Senate foreign relations committee which studied the overseas information program, said he was sorry that the film program had received so little. "The motion picture medium," he declared, "is one of the most vital and important means we have of communicating ideas and thoughts about the United States and the free world."

Senate Appropriations Committee chairman Bridges (R., N.H.) revealed that the committee had defeated attempts to eliminate all funds for the film service.

## Anti-U.S. Films Gain In Japan

by A. C. PINDER

**TOKYO:** With the big export market here being Asia, many Japanese producers are finding that it's good business to be anti-American. In the last year some 20 films with anti-American twists have been screened, while there hasn't been even one which could be classified as pro-American. An increasing number of these anti-American films have, in recent weeks, been finding their way abroad at prices which, some observers say, represent hidden subsidies for the production of still more such films.

The year's biggest sale of a Japanese film is reported to be the purchase by Sovexport Films of Russia, for \$30,000, of "The Life of a Miner," an anti-American film produced by the Japan Miners Union and distributed by Hokusei. The average Japanese film brings only about \$2,000 in the American market. In return, Hokusei has purchased from Sovexport "Young Guard" for a price of \$19,440.

Red China has purchased four anti-U. S.-Japanese films lately, all at extremely high prices. They are "But We Are Alive," \$20,000; "Hakone Mountains," \$29,000; "Life of a Miner," \$20,000, and "Half-Blood Orphan," at a price not yet disclosed. In addition, it is reported that Hokusei has signed a contract with Italian Contemporary Arts, of New York City, for the use of leftist Japanese films on a royalty basis. Included in the deal is the controversial "Hiroshima," produced by the Teachers Union of Japan and branded as anti-American.

The increase in anti-U. S. product is traced back to the blacklisting and firing of many Japanese producers and technicians just before the U. S. occupation forces turned the local industry back to Japanese hands. Unfortunately, among those blacklisted were some of the most gifted people of the industry. They subsequently got together and formed independent units of their own. Their product, while of a generally high order artistically, is predominantly anti-American or pro-Communist in theme.

### Milwaukee Mayor Cites Work of Film Commission

**MILWAUKEE:** The Better Films Council of Milwaukee County, last week heard Mayor Frank Zeidler say that each community has certain and different standards on the boy meets girl theme. The Motion Picture Commission, he added, deals with a difficult problem. "They must pass a picture considering the community without causing conflict with the industry. If the producer puts in scenes the commission doesn't want, they holler censorship."

Mayor Zeidler said the council encourages pictures to portray romance, entertainment and etc. It serves a broad community serv-

## People in The News

**DR. CLYDE HISSONG**, chief Ohio film censor and state Director of Education, has resigned. He says he will remain until September 15 if needed. Governor Lausch has named no successor as yet. Dr. Hissong will rejoin the faculty of Bowling Green University.

**J. CARLO BAVETTA**, after 30 years with 20th Century-Fox in Brazil, has resigned as managing director there. **KARL KNUST**, manager of the company's branch in Holland, will succeed him.

**ERNEST L. SCANLON** has been named vice-president and treasurer of the Hecht-Lancaster Organization, releasing through United Artists. Mr. Scanlon had been coast consultant for Cinerama Corp.

ice and helps to establish new ideas and standards to the community.

**Mrs. R. H. SASS**, president of the Sheboygan Film Council, reported on the National conference which will be called The Federation of Motion Pictures Council, Inc. The outgoing president, Mrs. Charles Berenger, presented honorary memberships to various persons in appreciation for their cooperation and interest in their organization. Among them were the following theatre people. Al Meskis, Warner theatre; Mr. Spheeris, Towne theatre; Estelle Steinbach, Downer theatre; Harold Fitzgerald, Fox-Wisconsin Amusement Corp.; Jack Lorentz 20th Century Fox, and Louis Orlove, MGM.

### Record Attendance Due For Mississippi Meet

**EDGEWATER PARK, MISS.**: A record breaking turnout is expected to attend the Mississippi Theatre Owners' annual convention slated for June 27, 28 and 29 here, according to A. L. Royal, president.

The conclave's agenda will be highlighted by a demonstration of Gottschalk Panater lenses by executives and engineers of Radian Screen Co., of Chicago, with a showing of MGM's "Seven Brides for Seven Brothers."

**ROBERT HOFF**, general manager of the Ballantyne Co., of Omaha, will talk on new techniques in sound and projection for indoor and drive-in theatres and Universal-International's "Magnificent Obsession" will be previewed in other convention activities. An annual banquet and election of officers will close the convention.

### Nebraska Theatre Sold

The Crest theatre of David City, Neb., has been sold to the Rozanek Theatre Corporation, owners and operators of the State theatre and the Times theatre, Crete, Neb. A. Rozanek said the plan will be to continue the operation of the Crest and the State will be operated on a part time basis.

**HAROLD YOUNG**, former director of Burt Balaban's Princess Pictures in Europe, has returned to New York after several assignments. He will leave soon for Bermuda to shoot a film for Robert Mann Productions.

**DAVID A. LIPTON**, Universal vice-president, has returned to this country after six weeks visiting the company's branches in Europe and participating in the sales convention in Barcelona.

**TOM BALDRIDGE**, Middle Atlantic States field representative for MGM, from Winchester, Va., reported last week in his capacity as chairman of the board of trustees of the Junior Chamber of Commerce War Memorial Fund.

## Ginsberg to Do Film on Palladium

**HOLLYWOOD:** A multi-starred feature picture based on the London Palladium's 44-year history will be produced by Henry Ginsberg, in association with Moss Theatre Enterprises and Val Parnell, the Palladium's managing director. Mr. Ginsberg has disclosed.

The film will be made in London, Hollywood and New York, and will present world-famous stars who have appeared at the Palladium over the past four decades. It will be the second production on Mr. Ginsberg's independent schedule, following Edna Ferber's "Giant" on which he now is engaged with George Stevens and Miss Ferber for Warner Brothers release.

No title or release channel has been chosen for the Palladium feature.

### Takes Bridgeport House

**HARTFORD:** Norman Bialek, partner with Leonard Sampson and Robert Spodick in the Sampson & Spodick Theatres at Norwalk and Westport, Conn., is taking over active operation of the Sampson-Spodick first run art Cinema, Bridgeport, Conn. Richard Cohen will be retained as house manager, with the theatre to concentrate on first run art attractions.

### MGM Sets Test Runs

MGM has set two test showings of future releases, "Seven Brides for Seven Brothers" and "Valley of the Kings," the former to open at Loew's State, Houston, and "Valley of the Kings" at Loew's, Rochester, N. Y., both July 16.

# Hollywood Scene

by WILLIAM R. WEAVER

*Hollywood Editor*

LAST week Thursday the Publicists Guild presented its annual Tom-Tom Award to Exhibitor R. J. O'Donnell at a large and lively luncheon in the Blossom Room of the Hollywood Roosevelt Hotel. The Tom-Tom Award, made this year for the second time, is among the production community's youngest ceremonies-of-acclaim, but it is also one of its most meaningful. It is given for distinguished service in the field of public relations, rather than for straight publicity or promotional achievement, and it is not a thing a man wins while yet a beardless youth. This year's winner and last year's, the illustrious Frank Whitbeck who runs the men who run MGM, were strippling box office competitors in Brooklyn and environs *circa* 1910. Both have put their imprint on every page of the book of show business.

The Publicists Guild has a thriving membership of 340, with leave to expand. Its members are the men and women who fashion and furnish to the press the day-to-day information out of which the 250-plus resident representatives of the wide world's newspapers, magazines, wire services, radio and television stations and networks spin the news of the motion picture and its people. This is a very big undertaking and it is an exacting responsibility. A high degree of coordination is fundamental.

## Honor Thus Conferred Has Been Validly Earned

When the 300 Publicists Guild members, in the wisdom of their skilled experience, single out one person per year as the individual whose activities have contributed most substantially to the betterment of the motion picture industry's public relations, it can be taken as Hoyle that the honor thus conferred has been validly earned. Nobody wins it by a single, brilliant stunt.

The 1954 presentation to Texas' famed showman was conducted in the light and airy fashion common to affairs in kind, with witty speeches by Jerry Wald and Jack Webb, Robert Fellows and Frank Whitbeck, among others, but the Award-ee, holder of more scrolls, statuettes and plaques than almost anybody in the industry, wasn't light and airy about receiving this one. He spoke briefly, earnestly, about his faith in the future of the business, and his appreciation of the honor bestowed upon him. He closed with, "I wish I were as worthy as you say I am." His hosts, who don't mix professional and Guild activities, think he is.

Five pictures were started and four others were completed in the week chosen by the board of directors of the Theatre Owners of America to discuss with various Holly-



**THE WINNER** of the Publicists' Guild second annual "Tom-Tom" Award, Robert J. O'Donnell, left, general manager of the Interstate Circuit of Texas, is seen at the publicists luncheon in Hollywood with Dorothy Lamour, and Walter Compton, its president. Miss Lamour presented the scroll and trophy.

wood production people ways and means to augment, supplement and amplify the flow of product from studio to screen.

Universal-International led in point of new undertakings, launching two, one of them in CinemaScope and the other—first in a long while—in 3-D.

U-I's CinemaScope picture is "Chief Crazy Horse," in Technicolor, with Victor Mature, Susan Ball, John Lund, Ray Danton, David Janssen and Keith Larsen in the cast. It is being shot in South Dakota, lifetime hunting ground of the principal character, which is mighty pretty country at this time of year. The producer is William Alland and the director is George Sherman.

U-I's 3-D venture is "The Return of the Creature from the Black Lagoon," pointed straight at the box office target struck so profitably by its titular antecedent, and this project, like the above-named, is a William Alland film production. Jack Arnold is directing this one, with John Agar, Lori Nelson and John Bromfield in top roles.

Twentieth Century-Fox also started a CinemaScope picture in color, "Desiree," with Marlon Brando, Jean Simmons, Merle Oberon, Michael Rennie, Cameron Mitchell, Charlotte Austin and John Hoyt in the cast. Jules Blaustein is the producer; Henry Koster directing.

"We're No Angels" is a Paramount production in that studio's VistaVision process and in Technicolor. It has the distinguished Humphrey Bogart heading a cast containing Peter Ustinov, Aldo Ray, Joan Bennett, Leo G. Carroll, Basil Rathbone and Gloria Talbott. Pat Duggan is the producer and Michael Curtiz, most versatile of versatile directors, is directing.

Salvador Films, of which Robert Lippert,

## THIS WEEK IN PRODUCTION:

### STARTED (5)

#### LIPPERT

Black Pirates (Salvador Films; Ansco)

#### PARAMOUNT

We're No Angels (VistaVision; Technicolor)

#### 20TH-FOX

Desiree (CinemaScope; color)

#### U-I

Chief Crazy Horse (CinemaScope; Technicolor)  
Return of the Creature from the Black Lagoon (3-D)

### COMPLETED (4)

#### IND.

Fresh from Paris (Ohio; Eastman)

#### RKO

20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

#### 20TH-FOX

Woman's World (CinemaScope; Technicolor)

#### U-I

Destry (Technicolor)

### SHOOTING (30)

#### A.A.

Police Story  
Bob Mathias Story (Mathlon)

#### COL.

Joseph and His Brethren (CinemaScope; Technicolor)

#### FILMMAKERS

Private Hell 36

#### IND.

Walk the Dark Street (Valor)

Return of Columbus (Paa-Real)

Day of Triumph (Century; Eastman)

Long John Silver (Kaufman; CinemaScope; Technicolor)

#### RKO

Americano (Stillman; Technicolor)  
Conqueror (CinemaScope; Technicolor)

#### 20TH-FOX

Black Widow (CinemaScope; Technicolor)  
That Lady (Atlanta; CinemaScope; Technicolor)  
There's No Business Like Show Business (CinemaScope; Technicolor)

#### U-I

Abbott & Costello Meet the Keystone Cops  
Five Bridges to Cross  
Smoke Signal (Technicolor)

#### WARNER

Trail of the Cat (Batajac; CinemaScope; WarnerColor)

Tall Man Riding  
Drum Beat (Jaguar; CinemaScope; WarnerColor)

Silver Chalice (CinemaScope; WarnerColor)

East of Eden (CinemaScope; WarnerColor)

To Catch a Thief (VistaVision; Technicolor)

#### REPUBLIC

Atomic Kid (CinemaScope; WarnerColor)

Jr., is producer, went to work in El Salvador on "The Black Pirates," for Lippert Pictures distribution, in Ansco color and for wide screen use (as well as standard). Anthony Dexter, Lon Chaney and Robert Clarke are directed by Allen Minor.

## Urge More Follow-up On COMPO Ad

The recommendation that exhibitors everywhere follow up the fifteenth advertisement of the Council of Motion Picture Organizations in "Editor and Publisher" by visiting local paper editors to discuss possible needs for motion picture news has been made by Trueman T. Rembusch, Franklin, Ind. exhibitor and former member of the COMPO governing triumvirate.

In a letter to Charles McCarthy, COMPO information director, Mr. Rembusch has written:

"Every exhibitor should take a copy of this ad and be sure his local editor reads it. Then there should be a bit of discussion on how the exhibitor and editor could work towards helping each other's business. This certainly would be in order."

"So that I may follow through on my own suggestion, please send me 12 copies of the ads."

The 16th in the series of ads was published in "Editor and Publisher" June 12. The ad is in a question and answer form, based on inquiries received from newspaper editors and publishers as a result of earlier advertisements. The ad points out that all such inquiries are welcomed because it gives film industry representatives and newspaper people an opportunity to get to know each other better.

### Stanley Warner to Ask Decree Extension

Stanley Warner will ask the Justice Department for another extension of its divestiture deadline, it was reliably reported this week. The present deadline is July 4. Under the original Warner consent decree, the circuit was to have disposed of approximately 55 theatre properties by January 4, 1953. So far, it has received three six-month extensions of this deadline, and at the time of the last extension, in January, still had 22 properties to go.

### "King Richard" to Open

"King Richard and the Crusaders," Warner's new CinemaScope and WarnerColor spectacle, will have a world premiere at the Egyptian theatre in Hollywood following the engagement of "The High and the Mighty." The premiere date of "King Richard and the Crusaders" has not been set.

### Film House for Oak Ridge

OAK RIDGE, TENN.: A new multi-million-dollar shopping and business center to be constructed by Oak Ridge Properties, Inc., under lease from the Atomic Energy Commission, will include a motion picture theatre, which will be sub-leased for private operation, according to Guilford Glazer, Knoxville, president of the corporation, in a recent announcement.

### RKO Sales Heads Discuss Product

Pictures available and coming and the sales policies applicable and recommended were discussed this week in Chicago and New Orleans by RKO Radio's field sales staffs and home office executives.

The New Orleans meeting was at the Jung Hotel Monday and Tuesday and was accompanied by screening of "Susan Slept Here" and demonstrations of the Super-scope lens, both at the Saenger Theatre. The sales talks at both meetings were led by James R. Grainger, president, and Charles Boasberg, general sales manager. Mr. Grainger, especially, outlined studio product, including "The Conqueror," "The

Americano," "Passion," "Cattle Queen of Montana," "Night Without End," "Girl Rush," "Syndicate" and "Indian Fighter."

The Chicago meeting was at the Blackstone, Hotel, with sessions scheduled to be held Thursday and Friday.

### "Victory at Sea" Opens

"Victory at Sea," the NBC Film Division production which pictures the dramatic history of the United States Navy in World War II, will have its New York premiere at the Trans-Lux 60th Street theatre following the theatre's current attraction, it is announced by William J. Heineman, vice-president of United Artists in charge of distribution.

## INTERIM REPORT

Hollywood, June 17, 1954

At close to the half way mark in the completion of The Makelim Plan I have the honor to report, with deep appreciation, the validation of firm contracts aggregating close to \$2,000,000.00, and linking 1,600 theatres in harmonious cooperation.

To the thousands of earnest showmen who have given me so generously of their time, attention and contracts at Allied meetings on my first nationwide tour on The Makelim Plan, and to the trade-press which has reported so fairly and faithfully the progress of the project, I take the occasion of this interim report to express abiding gratitude.

A special expression of gratitude to Mr. Abram F. Myers and the entire Board of Directors of Allied States Association of Motion Picture Exhibitors, whose vision and foresight in accepting The Makelim Plan has so generously helped me to bring this plan before all the exhibitors of America.

And to those other thousands of exhibitors whom, irrespective of organizational affiliation or other categorical status, and to the many who have written for information on The Makelim Plan, I hope to see in person at meetings being arranged for in Albany, Atlanta, Buffalo, Charlotte, Chicago, Milwaukee, New Haven, Salt Lake City, St. Louis, Seattle, Portland, San Francisco, Los Angeles and many other intermediate points that are requesting full details for participation in The Makelim Plan —

Believe me, I am grateful,

Hal R. Makelim

## Sales Heads Back Plan to Aid Hospital

The general sales managers of the member companies of the Motion Picture Association of America have approved the plan whereby the Variety Clubs' Will Roger Memorial Hospital in Saranac, N. Y., will get additional revenue.

The plan, proposed by A. Montague of Columbia Pictures, president of the Hospital, provides that sufficient pictures be made available to such drive-in theatres as will agree to put on a benefit performance, with all the proceeds to be donated to the Will Rogers Memorial Hospital.

A number of such benefit shows have already been set up for July in northern California and it is expected that drive-in operators in other territories will go along with this fund-raising campaign.

Al Lichtman, director of distribution for 20th Century-Fox and a member of the Council of Motion Picture Organization's triumvirate, reported to the MPAA sales managers committee on the progress of plans pertaining to the distribution through the various company exchanges of "This Is Your Army," a U. S. Army production which the Department of Defense will present under the aegis of COMPO.

With Army approval, Mr. Lichtman re-

ported, it is intended to release two versions of the film—a 50-minute version for double-bill theatres and a 30-minute version for single bill theatres, each available on a nominal rental basis. The COMPO publicity committee is to prepare advertising accessories and a general exploitation campaign. No date has been set for the film's release.

Company sales managers and leading exhibitors recently viewed "This Is Your Army" in Washington.

### Paramount Plans Wide Campaign on "Leslie"

An elaborate national magazine advertising campaign involving 17 individual weekly and monthly publications has been instituted by Paramount for Hal Wallis' "About Mrs. Leslie," starring Shirley Booth and Robert Ryan. This campaign, which will reach an estimated 75,000,000 readers, has been timed to fit the distribution pattern of the picture so that maximum effect will be achieved by the time "About Mrs. Leslie" gets into general release in August. The world premiere will be held June 27 at New York's Victoria theatre.

### Tennessee House Sold

The Sundown drive-in theatre at Columbia, Tenn., has been purchased by Recreation Enterprises, Inc., a Tennessee corporation, for \$80,000. The Sundown is now under new management, with H. P. Vinson, Jr., secretary of Recreation Enterprises, Inc., as manager. Robert P. Davis is president of the corporation.

## WHAT'S ALL THE EXCITEMENT ABOUT PERSPECTA STEREOGRAPHIC SOUND?

### A FRANK DISCUSSION OF THE FACTS!

**Q. Is Perspecta Stereophonic Sound really here?**

**A.** It sure is! M-G-M, Paramount and Warners are releasing all future productions with Perspecta Sound. Other studios are following.

**Q. Will it be the industry standard for years to come?**

**A.** Yes, it will—because, from the producers' viewpoint, it's the compatible system—yet offers exhibitors the finest stereophonic sound at the lowest installation and operating cost.

**Q. How soon should theatre owners install it?**

**A.** The sooner, the better. All Loew's theatres are being equipped now and hundreds of others here and abroad have ordered! Be first in your community. Order now!

**Q. How many Fairchild Perspecta Integrators does a theatre need?**

**A.** Only one! A single Fairchild Perspecta Integrator serves all projectors in a booth and controls the sound through any three-channel sound system of standard-make.

**Q. What about costs and installation time?**

**A.** The Fairchild Perspecta Integrator costs \$990. A complete installation can be made in less than a day—with out loss of showing time and, incidentally, without continued maintenance and replacement of magnetic heads!

**Q. Where do I go to find out more?**

**A.** Call—write—or wire Ray Crews at Fairchild. He understands exhibitors' problems—can answer your questions immediately.

**FAIRCHILD** RECORDING EQUIPMENT  
MOTION PICTURE SOUND DIVISION • WHITESTONE 57, NEW YORK

## Variety Club Heart Award Presented

**GRAND RAPIDS, MICH.**: More than a hundred Variety Club members and guests attended the banquet at the Hotel Pantlind here June 15, for the presentation of the 1953 Heart Citation Plaque by International Chief Barker George Hoover, to Clive Waxman, as chairman of the Heart Committee for Tent 27, "in recognition of the Youth Commonwealth program for giving every kid an even break."

Mr. Waxman recalled how this principle charity grew through the efforts of Tent 27, the Grand Rapids Press and the local Police Department.

Mr. Hoover said, "All of you had a part in winning this Heart Award. Forty-four clubs . . . constitute a strong and competitive field reflecting great works by showmen everywhere. It reflects great credit, therefore, that Grand Rapids should have won this award at our recent convention in Dallas. This reflects leadership, good thinking and achievement in your ranks."

Dewey Beaver, Superintendent of the Police Department, cited the startling reductions in juvenile delinquency in Grand Rapids since the inception of this child youth program. Gerald R. Ford, Sr., President of Youth Commonwealth, complimented the Variety Club for their efforts. Captain Walter Gilbert, director of Youth Commonwealth, gave some interesting facts and statistics. Colonel William McCraw praised the work of the present chief barker, Fred Barr.

### RKO to Cooperate in Showing Polio Short

Sidney Kramer, short subjects sales manager for RKO, has announced the company will cooperate with the National Foundation of Infantile Paralysis in the promotion of its Emergency Fund Drive to be conducted nationally from August 16 to 31. Earlier this year, RKO-Pathé and the Foundation cooperated in the production of the film, "Taming the Crippler," which presents the complete story of the Foundation's fight against polio up to and including the nationwide test of Dr. Jonas Salk's anti-polio-myelitis vaccine. The test has been administered to 651,000 children in 44 states throughout the country.

### Discuss Color TV Films

A panel of advertising agency representatives and film producers headed by Dr. Alfred N. Goldsmith, electronics engineer, consultant and NTFC board chairman, discussed the problems of films for color television at a luncheon meeting of the National Television Film Council at the Warwick Hotel, New York, June 24. An actual demonstration of color television in the RCA Studios will be held at a later date.

# The National Spotlight

## ALBANY

James Evans, 27-year-employee of Paramount and long its head shipper, is now a Warner Bros. booker, pairing with Harry Arnone. . . . Arthur Newman, Albany manager for Republic, and Leon Herman, Buffalo manager, closed a deal in Oneida with Sid Kallet for exhibition of "Johnny Guitar" in 17 Kallet theatres. . . . 20th Century-Fox manager, Nat Rosen, hosted exhibitors, press, radio and television people and other guests at a CinemaScope demonstration at Fabian's Palace, June 24. . . . Visitors included: Edward L. Fabian, New York; Louis W. Schine, Gloversville; George Thornton, Saugerties and Windham, Clarence Dopp, Northville and Poland (Dopp has closed the Hollywood, Frankfort, for the summer); Carl Nilman, Valatie, N. Y., Shelburne Falls, Mass., and Wilmington, Vt.; Phil Baroudi, North Creek and Indian Lake.

## ATLANTA

Mrs. Jolly Shelton, owner of the New South drive-in, Gastonia, N. C., died at her home there. . . . The stork paid a visit to the home of the George Woods of the Chesnee drive-in, Chesnee, S. C., and left twins, a little girl and a boy. . . . Howard Chapman, Cherry Hill drive-in, is back at his home after a trip to Duke Hospital, Durham. . . . Paul Cochrane, sales representative of Harris Theatre Supply Co., Charlotte, N. C., said his wife will soon be back home from Will Rogers Hospital in Saranac Lake, N. Y. She was former secretary of the Charlotte Variety Club. . . . Morris Abrams, owner of the Palace and Strand and a drive-in in Georgetown, S. C., is back at his post after a spell at the hospital. . . . The Standard Theatre Supply Co., Charlotte, has opened the Joy drive-in, Hendersonville, N. C.

## BALTIMORE

Richard Dizon, Hippodrome assistant, is in Wisconsin visiting his grandfather. . . . Lauritz Garman, Garman Theatres, has left Union Memorial Hospital. . . . George Gaertner, brother of Lou Gaertner, Ritz Enterprises, died recently. . . . Charles Grimes, Stanley Warner district manager, was in to help manager Rodney Collier with the fight telecast. . . . Stanley sold a capacity house for the televised attraction. . . . Jack Satterfield, former treasurer at Ford's theatre and now with the Boyd in Philadelphia, in town visiting friends and renewing acquaintances. . . . Bob Gruver is installing CinemaScope equipment in his New Glen theatre. . . . Bernard Terry, Stanley projectionist, vacationing in Rehoboth Beach, Delaware. . . . Frank Gibson, Sr., chief projectionist at Loew's Century, back from a Miami vacation. . . . Don Delaney, owner of the Carroll, Westminster, Md., in town visiting. . . . I. M. Rappaport, operator of the Hippodrome, Town and Little theatres, has leased the Centre theatre from Morris Mechanic.

## BOSTON

New drive-ins are mushrooming in all parts of New England with six openings reported for June or early July and rumors of other permits being sought. . . . In Massachusetts the Riffkin circuit opened the Cod drive-in, Falmouth, June 9, while Jacob Asadorian opened the Wamesit drive-in, Tewksbury, June 4. . . . In Rhode Island Harry Minnassian opened the Family drive-in, Newport, June 4 and Joseph Stanzler threw open the gates of the Quonset drive-in, Quonset on June 9. . . . In Maine up near the Canadian border, Stinson Dean will open the Boundary Line drive-in, Ft. Fairfield, July 3 while on June 20 Lester Soule started his new Norway drive-in in Oxford. . . . The Warner exchange hosted a luncheon for circuit and independent bookers at the Town House following an hour and a half screening of their latest Warner short subjects. . . . A fire estimated at \$50,000 damages closed the Phillips theatre, Springfield, leased to the Riffkin circuit. It is not as yet determined whether the theatre will be rebuilt and renovated for further business.

## BUFFALO

The Marciano-Charles battle telecast in the Center theatre was a complete sellout several days before the event and Manager Leon Serin sold a large number of standing room only tickets at the same price (\$3.50) as the regular ducats. . . . Word reaches here that the Canadian National Exhibition will brave it out-planning its usual grandstand spectacle show in the face of a union jurisdictional feud. Included in the CNE's go ahead plans are Roy Rogers, his wife Dale Evans, their horses and accompanying performers. Jack Arthur, former Famous Players-Canadian executive will again produce the show this year. . . . Safecrackers broke into the Niagara theatre the other night. They damaged the combination dial of the safe but couldn't get the strongbox open. Then they ransacked a candy counter and stole an undetermined amount of cash from a popcorn machine. . . . Leon Herman, Republic branch manager and Arthur J. Newman, manager of the same company's exchange in Albany visited the other day in Oneida, N. Y.

## CHICAGO

The four-theatre telecast of the Marciano-Charles fight was a complete sell-out, with the 3,500 seat Marbro in a predominantly Italian neighborhood first to post the "sold out" sign early in week. . . . John Balaban, B and K chief, was honored June 17 at a combined Jewish Appeal luncheon at the Standard Club. Mr. Balaban also has an invitation to lunch with Pres. Eisenhower in the White House June 29. . . . Cinema Annex theatre, closed for three weeks due to projectionists union refusal to show controversial "Salt of the Earth," re-opened Friday with Soviet film, "Inspector General." Theatre's management had vowed house would remain closed until "Salt of the Earth" could be shown. . . . B and K dis-

trict manager Charles Cottle is still hospitalized at Michael Reese after a long illness. . . . John Raptis, assistant manager, Chicago theatre, leads his own band on club and dance dates on off hours. June 20 he played at the wedding of B and K insurance executive William Holden's son.

## CINCINNATI

This city on June 21 became the 12th unit in the Cinerama chain, with the premiere at the Capitol theatre of "This Is Cinerama" at a scale of \$2.65 top. There will be two showings daily, with extra shows on Saturdays, Sundays and holidays. Si H. Fabian and Lester B. Isaacs were here for the opening. . . . The 3,300-seat RKO Albee was sold out several days in advance for the closed circuit telecast of the Marciano-Charles championship bout on June 17, while Keith's, at Dayton, Ohio, had practically a full house. Both theatres had an admission charge of \$3. . . . The summer season of opera at the Cincinnati Zoological Gardens opens June 27, with "La Traviata" starring Lucia Evangelista. The Guild theatre in suburban Walnut Hills is playing a series of "Cinema Operas," opening with "La Traviata" with the same star as will appear in the Zoo opera. The Guild is following with "Cavalleria Rusticana" which is also a Zoo opera attraction. . . . Joseph McKnight, Paramount salesman, is a surgical patient at Good Samaritan Hospital, in Lexington, Ky.

## CLEVELAND

Capacity crowds filled the 3,000-seat SW Allen and the 3,300-RKO Palace for the Rocky Marciano-Ezzard Charles fight last Thursday night. . . . Bernie Rubin of Imperial Pictures bought a new home in Shaker Heights. . . . Mrs. Leo Burkhardt, wife of the owner of the Crest theatre, Crestline, is visiting her mother in California. . . . Sylvan Goldfinger was here from Chicago for the Friday opening of "Demetrius and the Gladiators" at the Hippodrome. . . . Four indoor and three drive-ins in this territory have installed Super Panatar lenses and have booked 20th-Fox CinemaScope picture for single track optical presentation. They are the Andover, Andover; Capitol, Elyria; Mount Pelier, Mount Pelier; Gloria and Springbrook drive-ins, Lima and Little Flower drive-in, Ottawa. . . . Jack Essick of Modern Theatres has taken his family to the New Jersey shore for a six-week vacation.

## COLUMBUS

A crackdown on all bingo games, whether for charity or not, was promised by Mayor Sensenbrenner and Safety Director Doyle. Both denied the charge that the "Peace Bingo Club" here had the blessing of city officials as claimed by John J. Delaney, president of a local athletic club. . . . Only one other picture has played longer at the World than "The Moon Is Blue" which went into an eighth week. . . . Bob Wile is vacationing

(Continued on following page)

(Continued from preceding page)

in the Adirondacks with his family. . . . Norman Nadel and his family are on a month's vacation camping at Yellowstone National Park and Grand Teton National Park. . . . The Star at Deshler, Ohio and the Ritz, Mansfield, Ohio, shuttered. . . . New members of the Independent Theatre Owners of Ohio, announced by Bob Wile, include: Virgil Grindstaff and Bernard Sargent, Leatherwood drive-in, Barnesville; A. K. Veach, Twilite drive-in, Uhrichsville; Frank O. Gilfilen, Skyway drive-in, Coshocton and H. Gooding, Ripley, Ripley, Ohio.

## DENVER

Pat McGee, general manager for Cooper Foundation Theatres, has received an invitation to have lunch at the White House with President Eisenhower June 29. . . . Graves & Williams, owners of the Holiday drive-in, and the Flatiron, indoor theatre, Boulder, Colo., have turned over their concession business to Manley, Inc. . . . George Smith, western sales manager for Paramount, presided at a luncheon at the Brown Palace hotel. Guests included several from the Paramount New York home office and a number of theatre folks of the Denver film area. . . . National Theatre Supply have bought the candy distributorships held by Mile High Enterprises, operated by Ned Collins. Mile High will concentrate on their various concessions. . . . Arlie Beery, district manager for Manley, Inc., W. H. Turpie, division manager, Los Angeles, and C. L. Lloyd, Salt Lake City salesman, and their wives, went to Las Vegas, Nevada, for a three-week's vacation.

## DES MOINES

The possibility of reviving a youth council in Dubuque to combat juvenile delinquency in the city's theatres was discussed last week by representatives of several community organizations. Meeting with Dr. Arthur DeBra, a director of the Motion Picture Association of America, the group agreed that getting the co-operation of young people is one of the best ways to cut down youthful vandalism in theatres specifically and in the community in general. The youth council was the suggestion of theatre operator N. J. Yiannias, at whose invitation the forum was called. . . . Thelma Washburn, RKO booker, back from her recent vacation, was assistant hostess to International Zonta club of Des Moines at a recent meeting. . . . The Burlington drive-in theatre on Highway 80 celebrated its fifth anniversary last week. Prices were cut for the two-day observation. . . . The Elma Theatre Corp. has let contracts to rebuild the theatre at Elma which was destroyed by fire last March 4. Cost is figured at \$16,000.

## DETROIT

The Fox departed from ordinary procedure by overlapping the opening of "Demetrius and the Gladiators" and the last day of "Three Coins in the Fountain." . . . Pontiac drive-in and the Blue Sky drive-in, have been showing CinemaScope again. Other drive-ins in this section either have done nothing about CinemaScope or are holding wide-screens aside. Reason stated is the high cost of product. . . . "Johnny Dark" premiere saw street dancing and much of actress Ruth Hampton. . . . Pat McGinnis

## A WORTHY CAUSE GAINS



**HIGH** praise for the work of the New Haven Cancer Society was voiced by Barney Pitkin, RKO New Haven branch manager, as he presented a check representing the proceeds of a recent testimonial dinner for him, to his "favorite charity," the local cancer fighting organization. The dinner at the Waverly Inn marked Mr. Pitkin's 35th anniversary in the industry. Mr. Pitkin's left arm was amputated several months ago. He's been at work every day since his recovery. Above, left to right: Dr. Ashley Oughteron, president of the Connecticut Cancer Society; Dr. Theodore S. Evans, president of the New Haven Cancer Society; Mr. Pitkin, and Henry Germaine, chief barker of the New Haven Variety Club.

has left the manager's table of the Cinema art house. Immediate plans call for her to take a short loaf. . . . Co-operative Theatres gave a watch to the winner of a radio contest on WXYZ's Helen Bower show. . . . The De Witt in De Witt will close July and August. . . . The East Side drive-in is now managed by Walter Corey, replacing Phil Feikert. . . . Val Clifford, Film Truck Service, vacationed in Syracuse. . . . The Schafer in nearby Garden City is joining the low business closers. . . . Among the 4,500 graduates of the University of Michigan rained out of commencement exercises were Bert and Ed London, sons of the late Julius London, circuit owner.

## HARTFORD

Nick Kounaris and Paul Tolis, partners in the Kounaris-Tolis Theatres at Meriden and Newington, Conn., have changed opening of their new 900-car Meriden drive-in, now under construction, from early July to Aug. 1. . . . Mrs. Paul Amadeo, wife of the general manager, Pike drive-in, Newington, Conn., is recuperating from surgery. . . . R. K. Lewis, business agent, Local 84, IATSE, Hartford, is recovering from illness. . . . Atty Steven E. Perakos, corporation counsel, Perakos Theatres, has been appointed New Britain Police Court prosecutor. . . . Henry T. North, 67, projectionist at the downtown Allyn theatre, and brother of Charles North, president, Local 486, IATSE, Hartford, died. . . . Ross V. Urquhart, retired Connecticut State Police captain, has opened an investigation service, the Connecticut Research Bureau, at Manchester, Conn. Urquhart, who served as theatre inspector for the state department, retired in 1953 after 30 years of service.

## INDIANAPOLIS

Film men attending the banquet climaxing the Allied Theatre Owners of Indiana

spring outing at Lake Wawasee Wednesday helped Harry Kornblum celebrate his 47th anniversary in the motion picture industry. . . . They also helped Richard Pell, Rushville, and Jim Peterson of National Theatre Supply, celebrate their birthdays and toasted Mr. and Mrs. Art Clark, Bloomington, on their 23rd wedding anniversary. . . . Talks at the banquet were made by Mike Simons of Loew's; L. J. McGinley, Fourth Avenue Amusement Company, Louisville; Bob Wile, secretary of Ohio Allied; and Roy Kalver, ATOI president. . . . Harry Fredericksen of Lafayette was low gross in the golf tournament. . . . Downtown theatre business is back to normal here in the first full week after the end of the 6-week transit strike.

## JACKSONVILLE

Florida theatre cashiers had completely sold out of tickets to the large screen telecast of the Marciano-Charles fight several hours before the fight began. The theatre seated more than 2,200 persons at a single admission price of \$2.75. . . . Harold Spears, B & S Theatres executive, Atlanta, flew his own plane to the Miami meeting of the Motion Picture Exhibitors of Florida on June 17, with a one-day return stopover here. . . . Visiting exhibitors included French Harvey and Bob Corbit, Daytona Beach; Jimmy Biddle, Jasper; W. H. Smith Brooksville; Bob Daugherty, Haines City; and Milton Frackman, Miami. . . . Horace Denning, manager, Atlantic drive-in theatre, was at Dixie Drive-In Theatre headquarters in Atlanta. . . . Mrs. Nellie Green, veteran Fox film inspectress, died in a local hospital on June 15. . . . Terry Gore is the new assistant to Bill Douglas in the accessories department of Florida State Theatres. . . . Attending a district managers meeting of FST were Harry Botwick, Miami; James Cartwright, Daytona Beach; and Frank Bell. (Continued on opposite page)

## KANSAS CITY

The Tower theatre, downtown, day-and-date with the midtown Uptown, suburban Fairway and Kansas-side Granada, a Fox Midwest first run, add this week, as last year, a 60-minute "Dancing Feet" stage revue of a local dancing school—for both goodwill and profit. . . . Harry Oppenstein, one of four brothers prominent in jewelry and real estate and owners of the Globe theatre (now torn down) when it introduced sound pictures to Kansas City, died recently. Mr. Harry Oppenstein was also a patron of art. . . . Ralph Rhoads, who has managed theatres in the area, is now manager of Commonwealth circuit's Ashland, neighborhood theatre. . . . The Waldo, in a fast growing outlying residence section of Kansas City, Mo., is the first Kansas City house of the Commonwealth circuit to be equipped for CinemaScope. . . . The New 50 drive-in opened its CinemaScope presentations with "Knights of the Round Table."

## LOS ANGELES

Duke Clark, who is handling "The Immortal City" in the San Francisco territory, was in town. . . . Off on a business and pleasure trip to Chicago, was Ed Grossman of the Paradise theatre, L. A. . . . The Coronado theatre, Coronado, which was piloted by Ralph Ravenscroft, is being dismantled. . . . Back from vacationing in Indiana was Bill Merriott of Universal-International. . . . The office personnel of Warner Bros. enjoyed their annual picnic at Crystal Springs in Griffith Park. . . . In for a buying and booking chore was Lloyd Katz of the Sperling Theatres. Also seen on the Row were Gordon West, Fillmore and Henry Slater of the Vogue, Chula Vista. . . . Andy Devine, manager of the Paradise theatre, celebrated his 22nd wedding anniversary. . . . The Savoy theatre, San Diego, is now owned by Grace Heckt. . . . The Cal-Pac Corp. has acquired the Baseline drive-in, Highland, Cal. . . . The Santa Paula drive-in, which had closed its gates some months ago, has resumed operation.

## MEMPHIS

Joe W. Chambers and V. B. Easterling, partners, have completed and opened their new Chickasaw drive-in at Pontotoc, Miss. . . . Jack Wright, owner, has finished and opened his new Marshall County drive-in at Benton, Ky. . . . Ike Katz, Kay Films, Atlanta, was a Memphis business visitor. . . . Bristol theatre, Memphis, installed CinemaScope and stereophonic sound systems and is now showing "The Robe." . . . Henry Plitt, New Orleans, Paramount Gulf executive, was in Memphis on business. . . . B. G. Hall, owner, has re-opened his Home theatre, Holcomb, Mo. . . . Neal Starks, owner, has opened a new drive-in, the Tri-City drive-in at Lynville, Ky., with a 200-car capacity. . . . Loew's State led the current attendance parade with 75 per cent above average business with MGM's "The Student Prince." It was held over after this successful first week.

## MIAMI

Tim Tyler, manager of the Miami, one of the trio of theatres in Florida which offered the TV Marciano-Charles bout, reported a complete sell-out for the fight with crowds

waiting for possible returns or cancellations.

. . . Relieving Mark Chartrand as public relations executive for Wometco, Harry Kronewitz has been kept jumping. Exploitation included arranging the personal appearances of Jay Robinson at the Carib, Miami and Miracles theatres. . . . Al Weiss, division supervisor for Florida State Theatres, was on vacation with his family and their holiday by train included visits to New York, Maryland, Illinois and Wisconsin. . . . Europe was the locale for the holiday of the Mitchell Wolfsons, with the breadwinner scheduled for an earlier return to attend to Wometco and TV business. . . . Richard Goldstone, former MGM official, is now associated with Carl Dudley Productions, a new studio which has set up facilities in Cuba.

## MILWAUKEE

Business in downtown Milwaukee could be better. Especially last weekend, with the warm weather and the Braves playing here, many reported only fair returns at the box office. . . . A second very high frequency TV station here has been granted by the FCC to the Milwaukee Area Telecasting Corp., for a new station on channel 12. . . . Mr. Bishop Jr., district sales manager for MGM, was in town here to hold a meeting. . . . Mr. Kempfgen, branch manager at Loew's Inc., here, is on his two weeks' vacation in Canada. . . . Mr. Louis Orlove's secretary, Mrs. Rosemary Coralline, is building a new home. . . . Anne Kehr, switchboard operator at MGM, is back at the board after her vacation. . . . Irene Preston, secretary to Harold Pearson in the Wisconsin Allied office, has gone West for her vacation.

## MINNEAPOLIS

Frank & Woempner are going ahead with their drive-in at Willmar, Minn., construction of which was begun about three years ago. D. A. Olson also is building a drive-in at nearby Spicer, Minn. . . . CinemaScope and stereophonic sound have been installed in the Pic at Bagley, Minn., the Owen at Owen, Wis., and the L'sdan at Fosston, Minn. . . . Cy Baer, Paramount VistaVision technician, was in from Hollywood making a survey of all first run theatres in the Twin Cities as to size of screen, type of projection and lighting. He also explained the new process to the Paramount sales meeting. . . . Kenny Brandhagen has opened a new drive-in at Cavalier, N. D. He also operates a conventional house there and at Drayton, N. D. . . . Ed Linder is the new manager of the loop Gopher. He formerly managed the Ontario at Washington, D. C. . . . Stephen Klem is the new assistant manager of the RKO Pan, Minneapolis.

## NEW ORLEANS

L. C. Lampe will close the Boulevard, Jeanerette, La., July 5 for a couple of months or until fall. His Avenue will continue operating on regular schedule. . . . J. J. Scafidi will take over the operations of Star, Bay St. Louis, Miss., July 1. J. G. Broggi will continue to handle the buying and booking. . . . Arthur Bromberg, Atlanta president of Southern Allied Artists, was at the local exchange. . . . United Artists is doing big business with the Rocky Marciano-Ezzard Charles world's heavyweight championship fight picture. Requests for

dates poured in by phone, and wire and city and suburban exhibitors rushed in early Friday morning. The first in-town showing was at the Orpheum. This and the news that New Orleans ended up first in their group in President Arthur Krim sales drive has manager Alex Maillho and Geo. Pabst, No. 1 district manager, feeling fine.

## OKLAHOMA CITY

Oklahoma Tax Commission sales tax report for theatres for April, 1954, shows 332 returns and \$27,279.13 tax, compared with 309 returns, \$30,450.67 tax for April, 1953. This is a decrease of 10.42 per cent. . . . The Yale theatre, Oklahoma City, gave free comic books to all boys and girls who attended the "Kiddies Show" Saturday. . . . Barton Theatres had a special gift on Sunday, Father's Day for every father attending any one of their 15 theatres. . . . Mr. and Mrs. Harold Combs are spending a few days in Dallas this week on a business trip. Mr. Combs is manager of the concessions department of the Barton Theatres. . . . Mrs. Zelma Plato, manager of the Chieftain theatre, is on vacation. . . . R. Lewis Barton, Barton Theatres, has been named to the board of directors of Friends of the Zoo, Inc., a corporation formed to promote the Lincoln Park Zoo in Oklahoma City.

## OMAHA

Cliff Shearon, who recently bought the Crest theatre at David City, Neb., from F. J. Cook, has sold it to the Rozanek Theatre Corporation, which has the State theatre there. Dee Butcher, manager of the State since it opened about six years ago, will manage both but the State will be run on a part-time schedule. . . . Harold Dunn, Valentine exhibitor who recently had an operation in Omaha, has gained back all the weight he lost and his doctors say he's making great recovery. . . . Jack Jorgens, MGM salesman in the northern Nebraska territory four years, is going to the Milwaukee exchange and was honored at a farewell party. . . . Pat Jolly has resigned as Universal salesman. . . . Ralph Blank and William Miskell have named their deluxe drive-in, under construction in West Omaha, the Sky-View. . . . Dan Flanagan, assistant manager of the RKO-Brandis, is recovering from a tonsil operation. . . . Norman Nielson, RKO salesman, has gone to Canada on a fishing trip.

## PHILADELPHIA

Leo Posel, veteran exhibitor, was named chairman of the building fund committee for the Down-Town Jewish Home for the Aged. . . . Sam Diamond, 20th Century-Fox branch manager, is the newest member of the Philadelphia Variety Club. . . . Paul Klieman, manager of the Pearl, was elected a vice-president of the Police Athletic League. . . . Tri-States Buying and Booking Service here is now handling the State, Shippensburg, Pa. . . . The Victoria, Tam-

(Continued on following page)

 **DuoSeal BURIAL WIRE**  
for better underground service in  
drive-ins. Easy to install permanent.  
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UL approved. Stranded, super tough.  
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aqua, Pa., is now open part time. . . . The Grand, Norristown, Pa., closed for constructional alterations in connections with its projection booth. . . . Bill Whyte, former owner of the Star, Harrisburg, Pa., came up from Florida to manage the Roosevelt and Lincoln drive-ins here for Neil Hellman. . . . The Park, Reading, Pa., reopened after being closed for a period due to a dispute with projectionists. . . . The Kaufman brothers and Laksa opened their new Andalusia drive-in, Andalusia, Pa., becoming the first in the local area to play CinemaScope. . . . The Penn, West Reading, Pa., is now dark.

## PITTSBURGH

With the trolley strike finally settled, the latest alibi for indifferent business in the film houses is the blazing hot weather. . . . "Melba," which had been booked into the Penn at least six months ago, finally gets a date in the Squirrel Hill art theatre to coincide with Patrice Munsel's personal appearance in Pitt Stadium as the star of the Civic Light Opera's "Merry Widow." . . . Downtown theatre owners figure they could have sold almost double the 9,000 seats which local prize fight fans gobbled up for the Marciano-Charles fight. . . . Four Stanley Warner local managers won extra vacations as winners of the M. A. "Silver's Spring Drive" here. They are Jim Laux, Earl Gordian, Lou Fordan and Bill Decker, while special Silver awards went to managers Max Silverman, Anthony Collincini and Dick Kline.

## PORTRLAND

Orpheum theatre manager Kenny Hughes reports that "Three Coins In The Fountain" had a terrific opening week, a bigger second week, and a still bigger third. . . . Oriental theatre manager Oscar Nyberg is back from two weeks' vacation. . . . Evergreen's Oregon district booker Lou Metzlaar is off on vacation. . . . Larry Keating is here from Hollywood visiting his mother. . . . John Ross Roberts, screen writer, has

made his home here. . . . J. J. Parker executive, Tom Walsh is on a field trip for a few days to other theatres in his circuit. . . . Gayle Gustafson has been appointed personal secretary to Mrs. J. J. Parker. . . . Jo Nell McGuire is new secretary to Paramount theatre manager Dick Newton. . . . Paramount branch manager Wayne Theriot and salesman Frank Doty are back from business sessions in Seattle.

## PROVIDENCE

Boasting what they claim to be "the largest panoramic screen in Rhode Island," the new Quonset drive-in, on Route No. 1 opposite Quonset Naval Station, has opened. Scores of gifts, free ice cream for the kiddies, and other novelties, drew a capacity debut performance. . . . E. M. Loew drive-in's baseball team is really "setting fire" to the Amateur League. Jim Anderson shared pitching honors with Duke DuPerron in notching the team's fifth straight victory of the season, trouncing the highly-touted Roosevelt A. C. 9-3. Thus far, the theatremen remain in the unbeaten column. . . . Robert Hunter, native Rhode Islander who has played character roles in a dozen Hollywood films, recently made a personnel appearance in the music department of the J. J. Newberry store. . . . William J. Trambukis, Loew's State theatre manager, treated patrons to a surprise preview of "The Student Prince."

## ST. LOUIS

Tommie's drive-in at Kennett, Mo., has no set time to start its evening shows but the performance starts at dark, according to its advertisement in the local newspaper. . . . The Cape drive-in at Cape Girardeau, Mo., shows nightly, rain or clear, and has two bargain nights a week when a car load of patrons are admitted for \$1.00. . . . Over in Illinois, across the river from St. Louis, several drive-in theatres are doing a good business this summer. They include Bel-Air drive-in on Routes 66 and 111 outside East St. Louis; Mounds drive-in near East St. Louis; East St. Louis drive-in theatre,

which shows rain or shine; and the Skyview drive-in theatre just outside Belleville. . . . The summer vacation movies, sponsored by the Chamber of Commerce of Springfield, Ill., have gotten under way at the Fox-Lincoln and Roxey theatres in Springfield and will continue for twelve weeks.

## TORONTO

Jack Labow, RKO's district manager for Canada, will be honored with a six-week summer sales drive, it was announced from New York by Charles Boasberg, RKO general sales manager. . . . James McDonough, formerly of the Tivoli, Hamilton, was honored as radio and newspaper representatives in that city joined theatre and film men from Toronto and a dozen western Ontario communities at a gathering in Hamilton. McDonough has been appointed Maritimes district manager for Famous Players, headquartered in Halifax. . . . Variety Village picked up \$500 from a special Sunday show at the Odeon, Peterborough, staged by the Peterborough Theatre Managers Association. The film was made available by the JARO organization. . . . The motion picture industry trade show, inaugurated last year by the Motion Picture Theatres Association of Ontario, will be sponsored by the Motion Picture Industry Council of Canada, this year.

## VANCOUVER

The Skyway drive-in near Kamloops broke the all-time record with the showing of JARO's "Kidnappers." The picture was played ahead of the Capitol, indoor house in Kamloops. . . . A return visit of "The Best Years of Our Lives" gave the Strand a better than average week's business. . . . Jack Hamill, student manager at the Vogue, is moving to Edmonton, Alta., where he will be assistant to Sam Binder, manager of the new Odeon which will open in July. . . . The old Roxy, a 450-seater, has been bought by a church. It was one of the first suburban houses in Vancouver, built in 1910. . . . Roy Brewer, who is running for president of the IATSE, was here conferring with Local 348 projectionists. Also here for the 40th anniversary of the booth workers union was J. O. Jacobson, vice-president of the IATSE. . . . A local aerial artist was killed in a 100-foot fall from the tower on top of the Paramount drive-in during a performance witnessed by 2,000 patrons. . . . Joe Johnson, formerly with the Cascades drive-in at Burnaby, replaced Sammy Swartz as manager of the Lougheed, in the same area.

## WASHINGTON

Sid Zins, Columbia Pictures publicity representative here, received widespread publicity for his new picture, "The Caine Mutiny," when he appeared at the Army-McCarthy hearings on June 16 and handed Sen. Karl Mundt a model of the USS Caine. The ship sat in front of Sen. Mundt the rest of the day. . . . A. Julian Brylawski, president of Motion Picture Theatre Owners of Washington, has been named to the executive board of the National Conference of Christians and Jews. . . . The 20th Century-Fox Dynamo Club elected Mary Clastell president; M. Williams, vice-president; Janet Floyd, secretary and Barbara Burgess, treasurer. . . . The Super Chief drive-in theatre had "Oscar" week, with pictures including "From Here to Eternity"; "Titanic"; "Stalag 17"; "Lili"; "Roman Holiday"; "War of the Worlds" and "Shane."

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Screenplay by Kenneth Gamet · Adapted from the novel "Coroner Creek"  
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with BRUCE CABOT · CHARLEY GRAPEWIN · STEVEN GERAY  
FORREST TUCKER · CHARLES KEMPER · GRANT WITHERS  
and DOROTHY HART  
Screenplay by Alan Ladd · Adapted from Zane Grey's novel, "Twin Sombornos"  
Directed by GEORGE WAGNER · Produced by HARRY JOE BROWN

Reprint

# FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 126 attractions, 6,163 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (\*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Act of Love (UA)	—	3	3	11	9
Alaska Seas (Para.)	—	—	5	15	9
*All the Brothers Were Valiant (MGM)	—	18	56	39	4
Back to God's Country (U-I)	1	27	53	19	6
Bad for Each Other (Col.)	—	1	4	15	7
Bait (Col.)	—	—	—	3	4
Battle of Rogue River (Col.)	—	—	3	6	4
Beachhead (UA)	—	10	19	16	4
Beat the Devil (UA)	18	—	3	9	11
Beneath the 12-Mile Reef (20th-Fox)	27	23	10	5	1
Best Years of Our Lives (RKO) (Reissue)	1	1	6	19	11
Bigamist, The (Filmmakers)	—	2	8	1	7
Border River (U-I)	—	11	30	14	4
Boy from Oklahoma (WB)	20	19	35	25	8
Calamity Jane (WB)	6	74	39	8	1
Captain's Paradise (UA)	7	2	3	3	1
Carnival Story, The (RKO)	4	7	10	3	—
Casanova's Big Night (Para.)	—	—	8	12	12
Cease Fire! (Para.)	—	7	13	17	8
Charge of the Lancers (Col.)	—	6	—	—	3
Command, The (WB)	14	24	18	8	2
Conquest of Mt. Everest (UA)	1	1	—	4	—
Crazylegs (Rep.)	—	2	8	6	3
Creature from the Black Lagoon (U-I)	5	20	20	6	3
Crime Wave (WB)	—	—	5	7	6
Dangerous Mission (RKO)	—	1	9	11	4
Dial M for Murder (WB)	—	19	3	8	1
Dragonfly Squadron (AA)	1	2	5	4	1
†Drums Across the River (U-I)	—	3	—	2	—
Drums of Tahiti (Col.)	—	—	10	3	4
Duffy of San Quentin (WB)	—	—	1	4	2
Easy to Love (MGM)	22	28	33	12	15
Eddie Cantor Story (WB)	4	42	42	12	20
El Alamein (Col.)	—	2	6	1	—
Elephant Walk (Para.)	9	12	7	—	—
Escape from Fort Bravo (MGM)	—	5	41	49	24
Executive Suite (MGM)	9	24	21	5	3
*Fighter Attack (AA)	—	9	14	—	5
†Fireman Save My Child (U-I)	—	—	—	4	6
Flame and the Flesh (MGM)	—	4	5	7	1
Flight Nurse (Rep.)	1	11	22	13	5
Forbidden (U-I)	—	2	26	21	9
Forever Female (Para.)	8	3	13	21	28
French Line (RKO)	8	14	2	—	—
From Here to Eternity (Col.)	72	52	8	2	5
Genevieve (U-I)	4	3	4	4	—
Geraldine (Rep.)	—	—	—	2	9
Give a Girl a Break (MGM)	—	7	24	40	15
Glenn Miller Story (U-I)	111	41	7	3	—
Go, Man, Go (UA)	9	18	11	4	2
Great Diamond Robbery (MGM)	—	9	12	19	6
*Gun Fury (Col.)	—	5	22	14	3
Gypsy Colt (MGM)	1	12	9	3	—
Hell and High Water (20th-Fox)	26	14	7	—	1
Hell's Half Acre (Rep.)	—	1	9	3	2
Here Come the Girls (Para.)	2	8	38	58	26
His Majesty O'Keefe (WB)	14	24	32	44	19
Hondo (WB)	83	46	17	2	3
How to Marry a Millionaire (20th-Fox)	71	16	2	2	—

	EX	AA	AV	BA	PR
	2	3	21	9	17
It Should Happen to You (Col.)	—	—	—	—	—
Jesse James vs. the Daltons (Col.)	4	13	10	9	2
Jivaro (Para.)	—	5	6	20	6
Johnny Guitar (Rep.)	12	—	3	—	1
Jubilee Trail (Rep.)	—	4	19	18	9
Julius Caesar (MGM)	9	7	3	—	—
King of the Khyber Rifles (20th-Fox)	24	10	11	—	3
Knights of the Round Table (MGM)	16	24	6	3	2
Little Caesar (WB) (Reissue)	7	2	2	11	2
Living Desert, The (Disney)	25	6	2	—	1
Long, Long Trailer, The (MGM)	99	80	9	1	1
Lucky Me (WB)	—	7	11	22	2
Ma and Pa Kettle at Home (U-I)	39	50	20	3	6
Mad Magician, The (Col.)	—	1	3	2	1
Man Between, The (UA)	—	3	4	4	2
Man Crazy (20th-Fox)	—	5	6	2	1
Man in the Attic (20th-Fox)	—	—	13	7	5
Martin Luther (de Rochemont)	21	16	5	4	1
Miami Story, The (Col.)	—	5	11	—	1
Miss Sadie Thompson (Col.)	15	36	20	12	—
Money from Home (Para.)	8	53	17	5	2
Naked Jungle, The (Para.)	—	23	15	9	2
*Nebraskan, The (Col.)	—	2	12	14	6
New Faces (20th-Fox)	7	—	2	7	3
Night People (20th-Fox)	20	4	15	1	1
Paratrooper (Col.)	2	29	42	25	5
Personal Affair (UA)	—	—	2	—	5
Phantom of the Rue Morgue (WB)	15	5	14	8	3
Pinocchio (RKO) (Reissue)	25	2	3	4	1
Playgirl (U-I)	—	—	3	3	8
Prince Valiant (20th-Fox)	14	4	7	3	7
†Prisoner of War (MGM)	—	1	4	—	—
Private Eyes (AA)	—	3	7	1	—
Public Enemy (WB) (Reissue)	—	4	3	10	2
Quo Vadis (MGM) (Reissue)	10	24	12	10	5
Rails Into Laramie (U-I)	—	1	16	14	3
Red Garters (Para.)	1	7	18	22	14
Rhapsody (MGM)	—	14	10	20	9
Ride Clear of Diablo (U-I)	4	27	30	6	2
Riders to the Stars (UA)	—	1	5	11	3
Riding Shotgun (WB)	—	3	13	13	1
Riot in Cell Block 11 (AA)	—	9	39	17	1
River of No Return (20th-Fox)	27	4	2	—	1
Rob Roy (Disney-RKO)	—	2	15	10	9
Robe, The (20th-Fox)	86	15	7	—	2
Rose Marie (MGM)	3	8	8	1	2
Saadia (MGM)	—	1	7	23	28
Saskatchewan (U-I)	8	55	46	6	6
Shark River (UA)	—	20	15	4	5
She Couldn't Say No (RKO)	—	2	14	19	8
Siege at Red River (20th-Fox)	—	4	12	9	1
Southwest Passage (UA)	—	—	3	2	—
Taza, Son of Cochise (U-I)	2	7	23	10	5
Tennessee Champ (MGM)	—	—	3	17	19
Three Coins in the Fountain (20th-Fox)	7	12	1	1	—
Three Sailors and a Girl (WB)	1	7	49	30	18
Three Young Texans (20th-Fox)	—	7	12	12	8
Thunder Over the Plains (WB)	1	18	27	28	7
Top Banana (UA)	—	2	7	11	10
Tumbleweed (U-I)	3	28	33	10	7
*Veils of Bagdad (U-I)	—	1	7	21	14
Walking My Baby Back Home (U-I)	—	36	55	31	9
War Arrow (U-I)	—	32	40	16	6
Wicked Woman (UA)	—	1	4	1	1
Wild One (Col.)	—	21	13	4	4
Witness to Murder (UA)	—	4	2	1	2
Yankee Pasha (U-I)	—	10	28	9	3

# CLASSIFIED ADVERTISING

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## Legion Approves All Of Five New Films

The National Legion of Decency for the current week has reviewed and classified five pictures, and approved all of them. Three were classified as A-I, unobjectionable for general patronage: "Bowery Boys Meet the Monsters," "Gog" and "Them." Classified as A-II, morally unobjectionable for adults were: "Princess of the Nile" and "Seven Brides for Seven Brothers."

## Three Sponsors Signed For Disney Program

Three commercial concerns will sponsor "Disneyland," the full-hour Walt Disney TV program which is scheduled to have its premiere over the American Broadcasting Co. network October 27. They are American Dairy Association, American Motors Corp. and Derby Foods, Inc.

American Motors will sponsor a half-hour of the program every Wednesday. The other half-hour of the full-hour program will

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be sponsored on alternate weeks by American Dairy and Derby Foods. American Motors sponsorship of the weekly half-hour of "Disneyland" will start with the premiere of the program.

Derby Foods will be the first alternate week half-hour advertiser. American Dairy will sponsor the program for the first time November 3 and thereafter will continue to alternate half-hour sponsorship of the program with Derby Foods.

## Stamp Portfolio for "Price Of Liberty" Booking Records

Branch managers in exchange areas with most bookings of "The Price of Liberty" will receive a leather-bound portfolio, with the recipient's name in gold on the cover, a citation inside from the Council of Motion Picture Organizations and the Department of Defense, and a panel of United States commemorative stamps honoring women in the Armed Services. The announcement came recently from Charles Boasberg, chairman of the general sales managers'

## THEATRES

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## BOOKS

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committee of the Motion Picture Association of America. The stamps will be autographed by the Postmaster General, Arthur Summerfield. "The Price of Liberty" is a ten minute short produced for the Department of Defense by Warner News. Its distribution will be by all companies through the auspices of COMPO.

## Plan Rome Drive-in

Europe's first drive-in theatre will open this summer on the grounds of Exposition City on the south-eastern parkway from Rome to the sea, according to Italian Films Export in New York. Plans call for provision for 200 cars.

## Academy Receives Art Awards

Four of ten awards given for animated TV commercial films by the Art Directors Club, went to Academy Pictures, Inc., of New York and Hollywood. Edward L. Gershman, Academy president, and William Tytla, its creative director, received the awards.

# Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

## New Audiences Await the Return of the Old Hits

OSCAR DOOB, conducting a survey of the potential audience for "Gone With the Wind" for MGM, on its fifth release, says he finds twenty million waiting to see the picture, six million of them teen-agers in high school that never had a previous opportunity, and that half of all who see the picture, will see it now for the second time, because they want to, as eager as they were 15 years ago.

Film industry suffers from a proverbial fault in exhibition and distribution. A picture has only about 18 months in circulation, and then it dies out, through lack of momentum in promotion and advertising approach. Other attractions follow in so closely that a film a year and a half old is just this side of the shelf, often for good. We can't keep our good properties alive, and merchandising is keyed to playdates.

The *New York Times*, this Sunday, dilates on the theme, with the heading "If At First You Do Succeed—Make Them, and Make Them Again." But that isn't quite a proper evaluation of Hollywood's procedure or policy with regard to reissues and remakes. For instance, the *Times* points to "A Star Is Born"—which will be Judy Garland's biggest picture, soon to be released—but how many remember the original, with Janet Gaynor and young Fredric March, released in 1937? Don't say that there isn't another new audience and they will be well rewarded for their waiting, after eighteen years.

Also, consider "The Student Prince" which is now playing at the Radio City Music Hall, in Technicolor, on their new wide screen. How vastly different is this production from the original silent film, in black and white, with Norma Shearer, which was made in 1927? Many have never seen it at all; many will want to see it again, with added reason, because of our new dimensions. Even "Oklahoma"—greatest stage success, and soon to be a new, wide film, is a remake of "Green Grew the Lilacs"—a dramatic play without music. We believe the remake is often more important than the original, and that no matter what

### OUR NEIGHBORS, TOO

Sherwin Kane, writing "Tradewise" in *Motion Picture Daily* tells of neighbors of his who up to a few years ago, went to the movies fairly often. Recently, they felt somewhat weaned from their television set and the family made a return visit to the neighborhood theatre.

And they weren't entirely pleased with the experience. They were surprised to find the admission prices, which seemed to be about double what they used to be. The day was warm and the air-conditioning was either not operating or working satisfactorily. They arrived in the middle of the picture, and had the usual climb over others getting into their seats, followed by later arrivals climbing over them. At intermission, some advertising reels were shown, followed by "coming attractions" trailers—"And you motion picture people point fingers at TV commercials!" They felt let down, and they're less sold on movies.

There are a great many, neighbors of ours, too, who will gravitate back to their neighborhood theatres after a long session at the television set, and each of them will undergo something like this feeling. In other words, it's harder to win back an old customer than it is to get a new one, or satisfy the loyal regulars who are used to your ways. It's a crucial time, for theatre managers, with new problems facing them on a number of fronts. It's worth careful thinking over, this criticism by a neighbor, who used to be a movie fan, and a customer.

stage or screen attraction you refer to, it never had more than a fraction of its total audience the first time around. They say that hardly a successful film of record has ever played to more than twenty million admissions in any one tour of the circuit. The big-timers can come back, and welcome. For on each return, a new theatre and a new showman, have their chance.

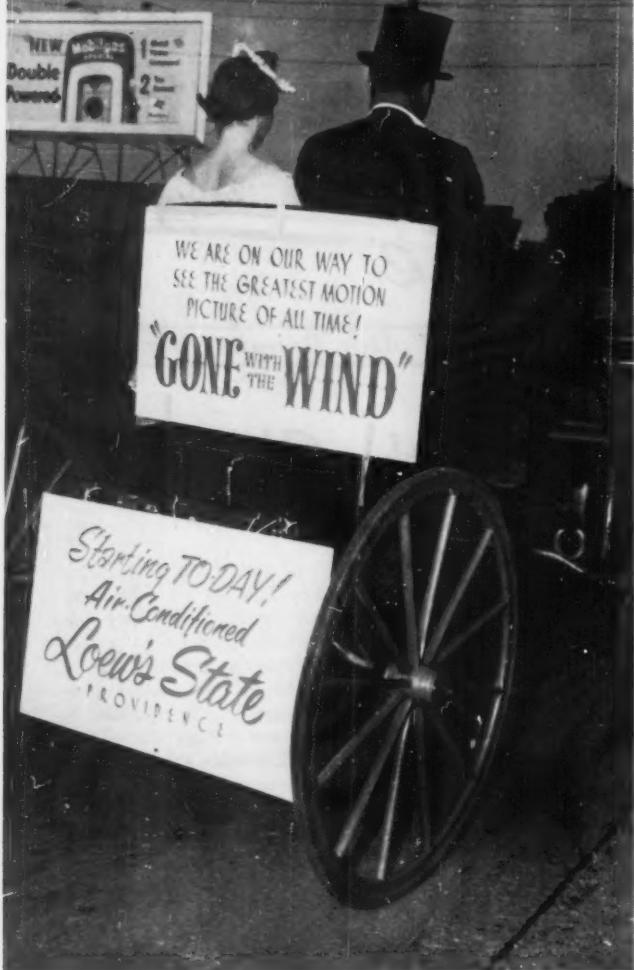
A SURVEY of sales and advertising trends, conducted by Tide's panel of business leaders, reports that automotive industry suffers because some dealers aren't yet aware that the buyer's market has returned. They say, today's automobile salesman has forgotten how to sell, through lush days of merely taking orders, and now a huge market for new cars is neglected, because salesmen don't follow through on sales opportunities they expect to literally fall into their laps.

All this has a familiar ring to it, for we suspect that too many theatre managers are waiting for customers instead of going out after them, via strong advertising, exploitation and promotional ideas. The old days are gone, when the audience would tear down the doors to get in. Now you have to bait a trap, and employ both showmanship and salesmanship to entice them.

WHAT WE LIKE best about Charlie Jones' latest report, in *Better Theatres* for June, was his description of the "family trade" which he enjoys at his newly acquired Northwood Theatre, in northern Iowa, close to the Minnesota state line, and the manner in which Lincoln Whitcone, longtime manager, had cultivated his personal knowledge of these families and friends, over the years. Charlie is naturally friendly, and a good neighbor, so he will get to know them all.

This is the life-blood of small theatre operation, to be aware and alert to the family trade. As Charlie says, "They come in eights and elevens, to the movies." We've always known this to be true showmanship in the small towns where we had our original training. We recall that our old fourth grade school teacher, and her sister, both retired, took over the theatre in our home town, years after we worked there. Folks said they never knew whether Miss Barnes would say "How many?" through the ticket wicket, or ask her former pupils to name the states that bordered Pennsylvania. She knew every child, and their parents, when they were children. —Walter Brooks

# Let's Go For This Ride!



Starting TODAY!  
Air-Conditioned  
Loew's State  
PROVIDENCE

Providence, R. I., one of the first cities selected for return engagements of "Gone With the Wind," had this jogging ballyhoo on the streets, as a simple but effective device, and one of fifty stunts maneuvered by manager William J. Trambukis who is back in his old home town, at Loew's State theatre.

Ted Davidson, manager of Walter Reade's Majestic theatre, Perth Amboy, N. J., arranged the interesting "Carnival of Fun" display below for a variety of new attractions.



Jack Sage, manager of the Michigan theatre, Detroit, used a battery of lobby telephones to "Dial M for Murder" with a message for all who listened over the wire.

Phil Katz sends us two pictures from Warner's Pittsburgh zone. At left, Earl Gordon, manager of the Squirrel Hill theatre, gave folks a ride in an ancient car to see "Genevieve." Below, a display idea for "Lucky Me" placed at the Stanley theatre by Harry Burger, publicist for Stanley Warner theatres in Pittsburgh.



# Showmen in Action

Charles Gaudino, manager of Loew's Poli theatre, Springfield, Mass., gratified with a three-column front-page picture of winners in his Jaycee "Miss Springfield" beauty contest, held on stage at the theatre.

Lin Martyn, manager of the Capitol theatre, Niagara Falls, Ontario, had a colorful kiltie band as a lobby and street attraction, and they looked like the real Scotch. He also distributed Scotch Mints, to advertise "The Kidnappers" which has an unforgettable Scotch twist.

W. S. Samuels reprinted the classic "Letter from a Son to His Dead Father" as a special Father's Day front page on his roto program from the Texas theatre, Dallas, Texas.

Al W. Yahraus, manager of the Byran theatre, Byran, Ohio, population around 6,000, had the biggest full-page splash for "Carnival Story" we've seen, sponsored by ten merchants and with extraordinary display and poster values.

Bill Sobel, manager of the Starlight Drive-In, Stamford, Conn., as a public relations gesture, allowed sponsorship by the Junior Chamber of Commerce of parking on theatre grounds during the one-day stand of the Ringling Brothers-Barnum & Bailey Circus, with the parking fee donated to Chamber charity activities.

D. C. Murray, supervisor for Alliance Theatres at the Embassy theatre, Fort Wayne, Ind., sends a tear sheet of a co-op ad for the grand opening of the South Kokomo Drive-In, which was sponsored with \$225 of merchant advertising, towards \$163 for the ad, and \$100 for the fireworks.

Art Cauley, manager of the Paramount theatre, Peterboro, Canada, broke down the tough resistance of a local newspaper editor with a deal that brought 130 carrier boys to see the RKO short film, "Johnny Gets His Route"—and a three-column news picture.

Dave Weinstein, manager of Walter Reade's Atlantic Drive-In at Pleasantville, N. J., sponsored a Red Cross blood drive as a community relations project, and the Atlantic City press confirmed the fact that 200 pints of blood were collected as a result of the special activity.

Harry Wilson, manager of the Capitol theatre, Chatham, Ont., obtained a five-column co-op ad for "The Long, Long Trailer" and had a street photographer making ballyhoo.

Paul Flodin, publicist for Paramount in Stockholm, conducted a contest to find Sweden's Audrey Hepburn as a special promotion for "Roman Holiday."

John McGrail, U-I field exploiteer, and Aileen Widem, friendly film editor of the Hartford Times, alerted New England to a location crew, working on local scenes for the upcoming Universal picture, "Five Bridges to Cross."

Frank Lynch, manager of the Salem Playhouse, Naugatuck, Conn., used the small town approach in his newspaper advertising for "Rose Marie" and underlined a "Little Folks Show" for afternoon.

Lou Cohen, manager of Loew's Poli theatre, Hartford, obtained a three-column newspaper story with Oscar Doob's survey of the potential audience waiting to see "Gone With the Wind" over his byline—and the space rates attention.

Tony Masella, manager of Loew's Poli theatre, Meriden, Conn., ran a "Perfect Secretary" contest as promotion for "Executive Suite"—with a newspaper questionnaire to be filled out by contenders.

Leonard Boyd, city manager for Catawba theatres, Newton, N. C., sends photographs of the attractive front display and street stunts he has been using for current films.

Alfred Loewenthal, manager of Skouras' David Marcus theatre in the Bronx, had a fine tieup for those swords, shields and scabbards for "Prince Valiant" as a juvenile attraction. A toy manufacturer sponsored a window display.

George A. Lazzato, projectionist at the Brooklyn V. A. Hospital, caught our error in saying that two Glenn Miller reissues were from Universal, for he knows correctly that these two films originated with 20th Century-Fox.

The WCPO stations in Cincinnati, extended special invitations to attend an exclusive disc-jockey presentation of the CinemaScope production, "Three Coins in the Fountain" at Keith's theatre.

Vic Love, publicist for the Wadsworth Drive-In, Denver, placarded taxi-cabs with an offer to pay the cab fare for any group of four or five passengers, up to a \$1.60 maximum, if they took a Yellow Cab to the suburban drive-in. Wha' happens to the cab and the driver, after the show?

Another of those gorillas we're allergic to appears in news pictures from the Empire theatre, Portland, Maine, and the only reason we can manage a mention of "Gorilla At Large" is because of Mary Hardy, local "victim"—kidnapped by this loathesome creature.

Herb Chappel, manager of the Palace theatre, Guelph, Ontario, arranged a very nice tieup with Salada Tea to pour as promotion for "Elephant Walk" in the lobby stunt, plus twenty-four plugs on the radio and nice response from matinee patrons.

Sol Sorkin is "Father of the Bride"—so it says here in the Syracuse Post Standard, and they are not referring to any return date on a Spencer Tracy picture. This is in real life, wher. daughter Phyllis was married to a Syracuse University graduate.



*Now we know what "The Long Wait" was for—to get this good picture of George Peters, manager of Loew's theatre, Richmond, with attractive starlet, Mary Ellen Kay, who is pretty promotion for the United Artists picture, now on a personal appearance tour, and H. V. Schenck, president of the Virginia Chamber of Commerce, all of whom cooperated in a tieup to advertise theatre and attraction.*

# Campaign Catalog

## DAVE LIPTON KEYS HIS POLICY TO PLAYDATES

We have always thought that David A. Lipton, vice-president of Universal Picture Company, in charge of advertising and publicity, was most consistent in his continuing policy of keeping advertising in harmony with playdates. This year, his company has enlarged upon its national magazine advertising budget, and again we applaud the fact that his timing is always good, close enough to playdates so theatres may reasonably expect their patrons to find "desire to see" in current ads for pictures that are currently playing.

### **Food Store Distribution**

To accent his viewpoint, he has placed substantial advertising this year in *Family Circle*, with its national circulation of 4,000,000, and *Woman's Day*, with circulation of 3,957,818, both of which are distributed through food store chains. As *Woman's Day* so aptly put it, in their own advertising trade press, "The lady of the house must go out to get *Woman's Day*"—for you can't subscribe to this magazine, and the only place to obtain it is at the A. & P.! Which is a neat reference to the fact that we also want folks to go out to the movies. Such an idea could stand repetition. Universal has always placed much confidence in the value of the national magazines with readership in the women's field, and currently every type of woman's publication is being used in a comprehensive campaign to cover this entire cross section of the audience.

### **Promotes Local Playdates**

Universal has also pioneered in the policy of taking large blocks of space in national magazines to actually print local playdates, state by state, for theatres that have the picture booked within a certain period. The strongest use of this approach was in recent two-and-a-half page spreads for "Saskatchewan" in both *Life* and *Look*, which listed 1,150 theatres and their playdates. Such procedure brings national magazine advertising right down to the local level, and makes it possible for the manager to display the national magazine advertisements in his own lobby display, which is a perfect tieup. Too many national magazine ads are four or five months, or even more, off base, with regard to playdates on Main Street.

The fan magazines are another separate field, and worth upwards of five million constant readers. This field has always been too far ahead of playdates, because their eager-beaver correspondents try for "scoops" which are even beyond the capacity of the New York critics to cope with. They review pictures that haven't been made, much less released or available for bookings across the country. There is nothing more confusing to the movie-going public than to read about pictures that are not available to their local theatres, and the reaction is strictly antagonistic to the theatre manager, who is blamed for not being able to book a picture that is still in the studio. The industry should take steps to avoid such practice, and it would be worth another million dollars in public relations.

"Magnificent Obsession" is the picture which Universal is currently giving top-bracket treatment in its national magazine advertising, with a potential readership of 45,530,294 in twenty-six publications, including McClena's magazine in Canada, one of the most important in dealing with our friendly neighbor across the border. The national advertising campaign on "The Glenn Miller Story" is probably the best on record for the biggest grossing film in the history of the company. With the Sunday supplements, this had a total readership of close to sixty million persons. "Walking My Baby Back Home" had equivalent treatment in the long list of films that have enjoyed the benefit of Dave Lipton's national policy.

It's particularly true, right now, when independent film producers promise a schedule of films unknown and unseen, that national magazine promotion becomes noticeably important. When a producer says he will make so-many films in such-and-such a time, it becomes quite necessary for the public to acquire some slight acquaintance and the proverbial "desire to see" in advance of playdates, or at least, when these pictures are offered in the local market. —W. B.

## **Millions of Teen-Agers Waiting to See GWTW**

In preparation for the fifth release of David O. Selznick's production of "Gone With the Wind," Howard Dietz of MGM set up a special research department, under the supervision of Oscar Doob, to conduct a nation-wide survey in high schools. A special questionnaire was sent out, and a sample at hand, from Brockton, Mass., indicates the thorough manner in which this canvass was made. The Faculty Adviser told Mr. Doob that of 89 girls, there were 80 who had never seen the picture, and of 51 boys questioned, 42 had never seen it. The total enrollment of 500 would show a very high percentage of potential patrons.

Through the actual questioning of 34,723 high school girls, and 31,328 high school boys, on a nation-wide scale, MGM comes up with the prediction that there are at least 6,000,000 high school pupils waiting to see the film. The poll shows that over 90% have not had an opportunity to see the picture, although all know about it, or have read the book. Those who have seen it express a desire to see it on the new wide screen, with stereophonic sound. In 2,500 schools, the teachers asked just two

questions, of boys and girls separately, to obtain the necessary information. Even MGM was surprised to find out that the Margaret Mitchell book was required reading in high schools, fifteen years after the original publication. Many pointed out the story as a vital help in teaching American history. Forty-one New York schools have arranged theatre parties at Loew's State, with more than 3,000 pupils attending.

MGM has conducted other surveys among adults and as a result expect a potential audience of over 20,000,000.

### **How Many Namesakes In Your Town?**

Cute trick in connection with the 15th Anniversary Re-Opening of "Gone With the Wind" at Loew's Grand theatre, Atlanta—which probably can't be duplicated elsewhere—the entertaining of Rhett Sweeney and Scarlett Hitchcock, local kids, 14 years old, who were named for the characters in GWTW during the original engagement in 1940. The youngsters were given the red carpet treatment.

# Field Man In Action

T. Bidwell McCormick, RKO field man in action, compiled this interesting diary of a busy week. You'll agree these exploiters earn their salaries, and get over a lot of ground, every day.

**Monday**—In Dallas, Tex., Accompanying Bill Berg, Disney Artist on tour of public schools. Visited 17 grade schools at which Bill did shows which were very highly received by both students and faculty, as were his demonstrations throughout the week. Also did a TV show on Jerry Johnson's program over KRLD-TV and was interviewed, along with Milt Schaeffer, by Rouval Askew of Dallas News.

**Tuesday**—Took care of necessary detail in connection with arrangements for the tour and checked with Sol Sachs and Ben Cammack.

**Wednesday**—Made two cities this day doing 4 grade schools in Sherman, Tex., as well as interview with John Lovelace of the Sherman Democrat. Planted coloring contest to advertise "Pinocchio" in Sherman Democrat offering Disney reproduction as capital prize. In Denison, in addition to making 3 grade schools and one additional performance, Berg met with a group of Girl Scouts and also did newspaper interview. I planted coloring contest in Denison Herald with similar prize to be awarded.

**Thursday**—In Paris, Tex., covered 4 grade schools and 1 high school, attended Lions Club Luncheon, did newspaper interview, planted art and set up another coloring contest in the Paris News.

**Friday**—Covered 5 grade schools (7 shows), Berg was interviewed by Morning Telegraph, which paper used two column art and story. I planted contest and also had cut made of Berg drawing "Pinocchio" from which I had mats pulled and these together with a specially written story and his biography I mailed ahead to all towns we are to visit on the tour so that advance publicity will be secured as well as the current interviews.

**Saturday**—Covered Kid Shows in four towns, Longview, Kilgore, Gladewater and Marshall, Texas, planted art in Kilgore New-Herald also contest; secured interview with two column art in Marshall News-Messenger and arranged for Coloring Contest on "Pinocchio." Planted story in Sunday Longview Daily News-Journal with 2 column art of Berg with drawing of "Pinocchio." Also planted contest. Had story coverage by Gladewater Mirror and arranged for contest. Gladewater High School paper "The Bear."

**Sunday**—The tour is being very well received and is building a great deal of good will, as getting splendid newspaper coverage. Acceptance by school principals and teachers has been very gratifying—many asking for a return visit or trying to arrange with us for visits to other schools and since the publicity has been breaking we are having requests from neighboring towns for appearances.

"Men of the Fighting Lady" rated a 21-gun salute at Loew's Warfield, San Francisco, with a preview on board the carrier U. S. S. Oriskany, arranged by Jim McLellan, of the theatre, and John Norcop, MGM field representative.

# "DEMETRIUS" ADDS NEW WARMTH TO "THE ROBE"

The biggest pre-selling job in history has already been done for "Demetrius and the Gladiators"—with something like forty million customers, paying something like fifty million dollars, to see "The Robe" in thirty countries, around the world. Behind that, was a great best-selling novel and a build-up that extended over 16 years of pre-production publicity. Everyone who has seen, and liked, "The Robe" is a potential customer to see, and like, "Demetrius and the Gladiators"—and probably with a degree of acclaim that surely adds to the ticket-machine tabulations, across the nation.

## Greatest Pre-Selling

You need have no fear to alert the schools, the libraries, the church groups, the book stores, the women's clubs and organizations, and all others who you find "hard to get" for ordinary movies, to wait their chance to see "Demetrius" in new dimensions, equal to "The Robe" in scope and power and color. The most extensive national advertising campaign in the history of 20th Century-Fox has been devised to place this picture high on the lists of those who read up on the movies. Starting May 31st, a total of 191,224,072 impressions among magazine readers will be registered, plus two-color ads in 113 Sunday newspaper magazine supplements. Opinion makers in every community will be active in appraising the sequel to "The Robe"—and praising it in equal measure. It's 1954's most spectacular showmanship event.

The pressbook, at hand, contains everything that the early run theatres may require, including the 850-odd small theatres that are now on the early run schedule with their new CinemaScope equipment. The big 35c economy ad mat, at National Screen, gives you everything really needed in a small situation, for the price of a single mat. But for the picture that begins where "The

Robe" leaves off, you need another yard or so of showmanship material. We urge some big display ads, over and beyond your usual budget, not only to impress your patrons, but also your newspaper man, who may not stand the shock, and will thus soften up for the future.

Important note on sound in advertising, copied verbatim from the pressbook. 20th Century-Fox productions, including this one, are now to be available in four-track, high-fidelity magnetic stereophonic sound; one track high-fidelity magnetic sound, and one-track optical sound, which is as was, before the stereophonic era. We predict that the foremost theatres will be foremost in their use of forward-looking devices for the protection of their patronage.

## Best Sales Approach

"Demetrius" looms as one of the biggest CinemaScope grossers with opening day earnings reported at the Roxy theatre, New York, and eleven other first-run dates ahead of the previous record. The opening playdates were bulwarked with the \$250,000 national magazine and newspaper advertising campaign, as well as large scale TV and radio spot advertising, in line with Fox policy. The company has recently signed a basic, term contract with a major network for spot TV advertising on a national scale, the first such contract to be comparable to national advertising space.

A unique feature—and one that is paying dividends—has been the billing of the film as a sequel to "The Robe" featuring the copy line, "It starts where 'The Robe' leaves off." All ads and promotion has been keyed to this slogan, thus making a direct appeal to the millions who have already seen "The Robe" and bringing back this audience to the same theatres. Box office reports confirm the wisdom of this selling approach in the early playdates.



The 24-sheet for "Demetrius and the Gladiators" is one of a collection of accessories, which have been designed especially to create lobby and marquee display. You can cut out this 24-sheet art work, and separate it into parts, for shadow box or dimensional displays. Note that foreground and background are divisible—and that pictorial and block sections may be rearranged to suit.

# Putting More Pop in Popcorn—By Ear

Bob Wile, secretary of Independent Theatre Owners of Ohio, in his current bulletin, tells how to put more pop in popcorn just by listening. So, if your ears are tuned, you can know whether or not you're getting all the pop there is to get. He says that even if the efforts to improve the quality of pictures is not always successful, scientists are endeavoring with great success to improve another facet of movie going. Furthermore, it is good to see that popcorn is being identified in the public press with theatre going. He quotes an AP dispatch as follows:

"It may be too dark in the movie for you to notice it, but they're putting more pop in your popcorn. The bigger pop is the triumph of Purdue University geneticists who have been trying for 14 years to coax more cups of popped corn from one cup of unpopped corn. Their current record is 36 cups. A few years back, 30 was considered tops. In their laboratory echoing with muffled staccato explosions, Nelson and his aides have come up with a yellow-grained corn known

as '202.' The researchers say its 'expansion ratio' and 'burst measurement' are terrific.

Theatre owners think it's terrific, too. The bigger the pieces of popcorn, the fewer it takes to fill a bag. Associate geneticist O. E. Nelson says the consumer should be happy as well, because 'the more a kernel expands the crisper, flakier and more tender it is.'

Nelson can tell by listening to the kernels pop whether they are just right for the popper. 'People who have popped a lot of corn can tell whether it is too dry or too wet by the way it sounds,' he said. 'If it's too wet, it has a kind of dull thud. If it's too dry, it crackles.' The right sound, Nelson said, is a 'sharp' explosion. Popcorn pops when heat causes the tiny bit of moisture in each kernel to expand. The grain pops best if it contains 13½% moisture.

You might inquire from your own popcorn supplier if he can get you this new 202, with stereophonic sound.

## "Greatest Show" Reopens In Baraboo, Wisconsin

Plans are under way for the spectacular re-release of Paramount's "Greatest Show on Earth" at the plush Al Ringling theatre in Baraboo, Wisconsin, traditional winter quarters of the famous circus. The plans include a gala parade and celebration in tribute to the Cecil B. DeMille film of circus life, which with this engagement will have been shown by Jake Eskin for the third consecutive summer. The picture played originally in the Al Ringling theatre to one of the biggest grosses in the 39-year history of the fabulous house, which is managed by Pershing Moyle. The film is on the way towards acquiring the record for greatest grosses.

Evan Thompson, manager of Skouras Fox theatre, in Hackensack, N. J., sends a copy of the Sears, Roebuck and Company "Bargain Carnival"—a sixteen-page advertising throwaway, in which he obtained a cooperative ad for "Carnival Story"—quite unusual, and it's a monthly deal. They distribute 50,000 copies.

F. W. Smith, manager of the Stewart & Everett Center theatre, Monroe, N. C., exchanged cartons for cartoons, in a deal with a local dairy, whereby children brought in empty milk containers to obtain free tickets for an all-cartoon show, with free Beechnut gum and ice cream furnished.

## Better Refreshment Merchandising

... Timely news supplementing the special monthly department covering all phases of refreshment service.

## Bright Candy Future Seen

The future of candy, "largely because of its universal appeal," is one of the bright spots of the American economy and members of the industry in all its branches can look forward to 10 good years. That's the finding of the publication *Candy Industry* in a nation-wide survey on "what to expect in the next decade" as reported in a recent issue.

Highlighting the developments predicted for the industry in the survey is the emergence of the "dime bar" as a key item in the marketing set-up with the nickel product replacing penny goods of the past and with 15c candies taking the place of current "dime" sellers.

It was also revealed that a greater emphasis will be placed on research technology "which will result in better candy—candy that will taste better, look better and 'live' longer."

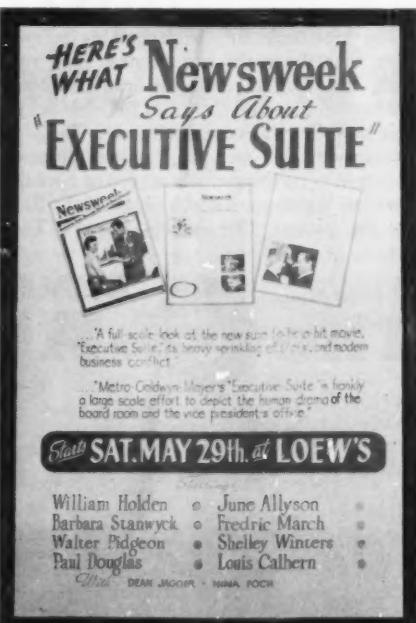
A third subject in the survey involved consumer advertising and promotion, and it was predicted that this will be increased—"both in the field of industry campaigns and individual use of media for brand identification."

Concerning the consolidation of existing candy manufacturing companies, it was predicted that this trend will continue with "emphasis on the development of fewer but more secure operations, with more efficient plants and greatly expanded distribution."

Finally, a vast increase in the use of refrigeration and air conditioning, including for retailers shelves and counters, was foreseen.

In interpreting the results of the survey, *Candy Industry* declared that this "constructive and altogether probable" view of the next 10 years was made possible by what has happened to the industry in the past decade. The candy business today, it stated, is a "billion dollar (or pretty close) one" at the wholesale level.

"And what is more important," it continued, "more people are eating and are aware of candy today than ever before in the history of the industry. With the population expected to reach close to 200 million in the next decade, millions more candy consumers are in the making."



Robert E. Diem, manager of Loew's Colonial theatre, Reading, Pa., uses this advisable and profitable method of tieup with national magazines, in his lobby, simultaneous with playdates and publication. It's the best way to bring expensive advertising down to the local level.



# The Product Digest

## Susan Slept Here

RKO—Hollywood Story

(Color by Technicolor)

Dick Powell, Debbie Reynolds, Alvy Moore, Glenda Farrell and admirable selected supporting players had Hollywood's Pantages theatre rocking on its foundations repeatedly when this fast and flippant comedy about Hollywood was previewed between "Pinnocchio" and the Marciano-Charles fight films.

This by no means hand-picked audience hadn't been told what was to be previewed, but what they witnessed sandwiched between Disney whimsy and fistic wham pleased them greatly. It figures to do no less, but much more indeed, for informed audiences.

Alex Gottlieb's slick and tricky script, taken from his own and Steve Fisher's stage play, sets up Powell as an Oscar-winning writer to whose swank apartment on Christmas Eve vice-squaddies bring juvenile delinquent Miss Reynolds as "research material" for his next picture and, also, to keep her from spending Christmas in jail. He is reluctant to keep her but circumstances conspire to give him no alternative, so she stays the night, decorously enough, but this is only the beginning of complications which multiply fantastically before the ultimate discovery by Powell that the wedding he goes through with her to keep her from being jailed is the best idea he's had in years and they decide to make it permanent.

Harriet Parsons' production is tip-top in every respect, managing to get maximum movement in what is basically a single-set story and, importantly, to use her famed mother's name and voice in a fashion no other producer could. Contributing vitally to this mobility is Frank Tashlin's resourceful direction, which never lets down.

Powell's performance is totally successful, and Miss Reynolds' is easily her best to date. Anne Francis is highly pictorial and adequately expert as Powell's fiancee, Moore is rock-sure with his stone-faced humor, and Miss Farrell sparks every scene she's in.

Some situations and dialogue tip-toe along the border-line between good taste and not so good, but nobody save those who think 17-year-old girls oughtn't to marry men twice their age are likely to interpret what goes on as other than amusing.

Seen at Pantages theatres in Hollywood. Reviewer's Rating: Very Good—WILLIAM R. WEAVER.

Release date, July, 1954. Running time, 97 minutes. PCA No. 16849. General audience classification. Mark ..... Dick Powell. Susan ..... Debbie Reynolds. Isabella ..... Anne Francis. Alvy Moore, Glenda Farrell, Horace McMahon, Herb Vigran, Les Tremayne, Mara Lane, Maidie Norman, Rita Johnson, Ellen Corby, Benny Rubin, Barbara Darrow, Sue Carlton, Oliver Blake, Lela Bliss, Michael Jeffrey, Evan Loew

## The Royal Tour of Queen Elizabeth and Philip

20th-Fox—50,000 miles in CinemaScope

(Eastman Color)

If there needed to be any further proof that CinemaScope is ideal for pageantry and travelogues, here it is. Filmed in Eastman Color this hour and a half pictorial story of the recent six-months tour of the Queen of England and her husband is unusual entertainment that will prove fascinating to many audiences.

A picture of this kind could have been deadly

dull but the creative supervision of Sir Gordon Craig, managing director of British Movietone News and Jack Ramsden, producer, keep the subject moving and eliminated much that would have been repetitious. After all in most places the greeting, reception and farewell to Queen Elizabeth and Prince Philip followed the same pattern. However, much was done to increase the general appeal of the picture by emphasizing the scenic beauties of the various spots visited.

The trip covered a number of out of the way places such as the Fiji Islands, Tonga, Cocos Islands, Ceylon and parts of Africa as well as the better known great cities of Australia and New Zealand. Scenes taken at Malta and Gibraltar were especially interesting. Most unusual were the various native dances and tribal songs in the Pacific Islands, backwoods parts of New Zealand and Australia and in Africa. The sound recording by Reginald Sutton deserves special mention. The camera work by Paul Wyand and his associates was outstanding especially in view of the difficulties of the assignment. Obviously there could be no retakes or rescheduling to suit photographic requirements.

Queen Elizabeth is a regal figure who arouses great enthusiasm in the members of the British Commonwealth. This film shows clearly that the people genuinely like her and her consort. Their two children who join them for the last legs of the trip give a human, warm touch to some of the last part of the picture.

The commentary written by Gerald Sanger and spoken by Leslie Mitchell is somewhat pompous but is adequate for the purpose of telling the audience where the scenes are taking place. The many striking scenes of ceremonial display in so many parts of the globe, all attractive in Eastman Color, show conclusively that there is plenty of unified spirit in the British Commonwealth despite the wide differences among the peoples and countries which comprise it.

Seen at the home office. Reviewer's Rating: Very Good.—M. Q., Jr.

Release date, July, 1954. Running time, 96 minutes. General audience classification.

## The Outcast

Republic—Big Western Feud

(Color by Tricolor)

A western of bigger than standard dimensions is Republic's "The Outcast," starring John Derek in the title role supported by Joan Evans and a large cast of very competent if not very well known players. Filmed almost entirely in the great outdoors, the picture has scenic sweep as well as plentiful dramatic incident and rough and tumble action. And, as is seldom the case in this sort of fare, "The Outcast" is peopled by a number of characters who quite often emerge as individuals rather than types.

The time is in the 1880's and the place is the rugged cow country of Colorado. The central situation, from which all others spring without obvious calculation, concerns the feud between Derek and his uncle, Jim Davis, who, through means more foul than fair, has swindled his nephew out of a huge cattle ranch. After an absence of seven years, Derek returns to the area with a gang of hired ruffians and sets about to get his uncle one way and another.

Also involved in the feud is Miss Evans, girlhood friend of Derek and the daughter of a poverty-struck and narrow-minded old

rancher, Frank Ferguson. The latter hates both Derek and his uncle but somewhat skeptically joins Derek's side. In the course of the multitude of events, the old man beats and kicks his daughter out of the house when she is found kissing Derek by a sunlit stream.

All the many tensions and plot lines are resolved in one climatic gun battle, in the path of a stampeding herd of cattle, and in a last man-to-man duel between uncle and nephew. Miss McLeod, disillusioned with her not very ethical fiance and disturbed by an attraction for his nephew, returns to the calm of Virginia, leaving Miss Evans to marry Derek.

Seen to advantage are Ben Cooper, a brash young gunman in the pay of rancher Davis; Slim Pickens, as one of Miss Evans' hard-bitten brothers; James Milligan, as the Davis' head gunman; Nana Bryant, as the soft-hearted proprietor of the neighborhood's one respectable hotel, and Bob Steele, as Derek's double-crossing riding boss. They and the principals play their roles straight and with conviction.

John K. Butler and Richard Wormser did the screenplay, based on a story from Esquire Magazine by Todhunter Ballard. William Witney directed and William J. O'Sullivan was associate producer. The quality of the color by Tricolor is uneven.

Seen at the Republic screening room in New York. Reviewer's Rating: Very Good.—VINCENT CANDY.

Release date, October, 1954. (Pre-release date, June, 1954.) Running time, 90 minutes. PCA No. 16774. General audience classification.

Jet Cosgrave ..... John Derek  
Judy Polsen ..... Joan Evans  
Major Cosgrave ..... Jim Davis  
Catherine McLeod, Ben Cooper, Taylor Holmes, Nana Bryant, Slim Pickens, Frank Ferguson, James Milligan, Bob Steele, Nacho Galindo, Harry Carey, Jr., Bill Walker, Robert "Buzz" Henry, Nicolas Coster

## Return to Treasure Island

World Films-U.A.—Romantic Adventure

(Color by Pathicolor)

The buried treasure of a pirate cut-throat some 200 years back becomes the source of a ferocious modern day hunt in this adventure drama. The action is fluid, the backgrounds interesting and the cast is headed by zestful youngsters, Tab Hunter and Dawn Addams. The story itself rings with more gunfire than verisimilitude, and dialogue is frequently strained. It is, however, innocently diverting entertainment and should be especially attractive to the younger set.

Miss Addams, in possession of an old treasure map, is tricked into accompanying Porter Hall to Treasure Island where he reveals his true sinister colors. However, on the island there is another murderous faction, headed by James Seay, bent on getting at the buried loot. Factions battle back and forth with Miss Addams becoming a captive ping pong ball.

It becomes something of an exciting cryptogram acted out as all parties try to decipher the map.

By the time the picture has run its 75 minutes the villains have their just deserts and the hero and heroine their treasure.

The film, a World Films presentation, was written and produced by Aubrey Wisberg and Jack Pollexfen and directed by E. A. DuPont.

Seen at the home office projection room. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.  
Release date, July, 1954. Running time, 75 minutes. PCA No. 16868. General audience classification.  
Clive Stone ..... Tab Hunter  
Jamesina Hawkins ..... Dawn Addams  
Porter Hall, James Seay, Harry Lauter, William Cottrell, Lane Chandler, Henry Rowland, Dayton Lumis, Robert Long, Ken Terrell

# SHORT SUBJECTS CHART

## index to reviews, synopses

Prod. No. Title Rel. Date Page

### COLUMBIA

#### ALL-STAR COMEDIES

6411	Oh, Say Can You Sue	(8)	9-10-53	2007
6412	A Hunting They Did Go	(16%)	10-29-53	2103
6413	Down The Hatch (17%)	11-26-53	2135	
6414	Doggie In the Bedroom	(18%)	1-7-54	2207
6415	Teeting Toeters (17%)	5-13-54	34	
6416	Two April Feels	(8)	6-17-54	...

#### ANIMAL CAVALCADE

5653	Greyhound Capers (8 1/2%)	7-30-53	1963
5654	Three Big Bears (7%)	8-27-53	2007

#### ASSORTED FAVORITES

(Reissues)				
6421	Wife Decey (17%)	9-17-53	2071	
6422	Silly Billy (16%)	10-22-53	2103	
6423	Strike of the Party (16%)	12-17-53	2135	
6424	Our Baby (16%)	2-11-54	2207	
6425	Two Nuts in a Nut (18%)	3-11-54	2239	
6426	She Snoops to Conquer (17%)	4-29-54	10	

#### CANDID MICROPHONE

5555	Candid Microphone No. 5 (10%)	6-11-53	1999
6551	Candid Microphone No. 1, 9-10-53	2047	
6552	Candid Microphone No. 2, 12-10-53	2135	
6553	Candid Microphone No. 3, 2-18-54	2239	
6554	C. M. No. 4 (10%)	3-18-54	17
6555	C. M. No. 5	5-20-54	...

#### COLOR FAVORITES

(Reissues)				
5615	The Rocky Road to Ruin (8%)	8-6-53	2007	
6601	Carnival Courage (7%)	9-3-53	2023	
6602	Fiesta Time (7%)	10-6-53	2087	
6603	Reed and Bored (7%)	11-5-53	2103	
6604	Reed, Gun, & Birds (7%)	11-26-53	2135	
6605	Shameful Freelo (7%)	12-17-53	2135	
6606	Tree For Two (7%)	1-7-54	2207	
6607	Way Down Yonder in the Corn (7%)	1-28-54	2215	
6608	Dog, Cat & Canary (7%)	2-28-54	2257	
6609	The Egg Yolk (7%)	3-31-54	27	
6610	Way of All Pests (7%)	4-15-54	3	
6611	Antolin, But, Comedian (8%)	4-29-54	10	
6612	A Cat, A Mouse, & A Bell (7%)	5-13-54	...	
6613	Disillusioned Bluebird (7%)	5-27-54	...	
6614	Mr. Moech (7%)	7-6-54	...	
6615	Herring Murder Case (7%)	7-22-54	...	

#### COMEDY FAVORITES

(Reissues)				
6431	Half Shot at Sunrise (16%)	10-15-53	2047	
6432	Meet Mr. Mischief (17%)	11-12-53	2103	
6433	Laugh at First Fright (18%)	1-14-54	2207	
6434	Get Along Little Huddy (19%)	2-25-54	2215	
6435	Slappily Married (18%)	3-4-54	2239	
6436	Fiddling Around (17%)	7-8-54	...	

#### MR. MAGOO

(Color)				
5704	Magoo's Masterpiece (7%)	7-30-53	1983	
6701	Magoo Slept Here (7%)	11-19-53	2095	
6702	Magoo Goes Skiing (7%)	3-11-54	2135	
6703	Kangaroo Courting	7-22-54	...	

#### MUSIC TO REMEMBER

3751	The Polovetsian Dances (9%)	...
3752	Nutcracker Suite (9%)	...
3753	Peer Gynt Suite (9%)	...
3754	Swan Lake Suite (9%)	...
3755	1812 Overture (11%)	...
3756	Swan Lake Ballet (10%)	...

#### SCREEN SNAPSHOTS

5860	Out West in Hollywood (10%)	7-23-53	1967
6851	Hollywood Sunstems (9%)	9-17-53	2047
6852	Hollywood Laugh Parade (10-22-53)	2103	
6853	Men of the West (10%)	11-19-53	2135
6854	Hollywood's Great Entertainers (10%)	12-24-53	2207
6855	Military Men in Uniform (10%)	1-2-54	2101
6856	Hollywood Stars to Remember (10%)	2-25-54	2215

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Numerals in parentheses next to titles represent running time as supplied by the distributor. (R) Indicates a reissue.

#### STOOGES COMEDIES

6857	Hollywood Goes To Mexico (10%)	3-25-54	...
6858	Hula from Hollywood (10%)	5-6-54	3
6859	Hollywood's Invisible Man (6-10-54)	...	
6860	Hollywood Grows Up (7-15-54)	...	

#### THRILLS OF MUSIC

(Reissues)				
6951	George Towne & Orch. (10%)	9-24-53	2095	
6952	Boy's Barnburn & Orch. (10%)	11-26-53	...	
6953	Claude Thornhill & Orch. (11%)	12-24-53	...	
6954	Manchito & Orch. (16%)	2-4-54	2239	
6955	Charlie Barnes & Orch. (10%)	4-1-54	17	
6956	Sketch Henderson & Orch. (10%)	6-3-54	...	

#### U.P.A. CARTOON SPECIALS

5902	This Is Versailles (10%)	8-25-53	1983
6901	Canine Climbers (10%)	4-15-54	10
6902	Push Back The Edge (10%)	5-27-54	...
5909	Gerald McBoing-McBoing's Symphony (7%)	7-15-53	1767
6909	A Unicorn in the Garden (7%)	9-24-53	2095
6910	Tell Tale Heart (8%)	12-27-53	2063
6911	Bringing Up Mother (8%)	1-14-54	2207
6912	Ballet-Oops (7%)	2-11-54	...
6913	Man on the Flying Trapeze (7%)	2-18-54	...
6914	Fudget! Budget (7%)	6-17-54	...

#### WORLD OF SPORTS

5809	Dude Ranch Sports (9%)	7-23-53	1999
6801	Assault and Mat-Terry (9-24-53)	2031	
6802	Hockey Thrills and Spills (9%)	10-15-53	2095
6803	Smart Speedsters (10%)	11-12-53	2095
6804	Battling Big Fish (11%)	12-17-53	2191
6805	Goat's Down Uruguay Way (10%)	1-18-54	2239
6806	Tee Magic (10%)	2-18-54	2239
6807	Racquet Wizards (9%)	4-22-54	...
6808	World Soccer Champions (10%)	5-20-54	...
6809	Diving Cavalcade (8%)	6-24-54	...

#### SERIALS

6120	The Great Adventures of Captain Kidd (9-17-53)	...
6140	Jungle Raiders (12-31-53)	...
6160	Congfitters of the Northwest (4-15-54)	...
6180	Batman (7-29-54)	...

#### M-G-M

#### FITZPATRICK TRAVEL TALKS

(Color)				
T-418	Copenhagen, City of Towers (8%)	7-18-53	2031	
T-511	Seeing Spain (8%)	10-17-53	2007	
W-466	Flirty Birdy (7%)	7-4-53	2023	
W-561	Swingshift Cinderella (8%)	10-3-53	2015	
W-562	Springtime For Thomas (8%)	11-7-53	...	
W-563	Bear That Couldn't Sleep (8%)	12-5-53	2095	

#### GOLD MEDAL REPRINT CARTOONS

H12-4	Drinks on the Mouse (7%)	8-28-53	1999
H13-1	Northwest Mousie (7%)	12-18-53	2095
H13-2	Surf & Sound (7%)	3-5-54	2215
H13-3	Of Mice and Menace (7%)	6-25-54	...

#### HERMAN AND KATHNIP

(Color)				
A13-1	Tuna (9%)	10-2-53	2087	
A13-2	Timber Athletes (9%)	10-2-53	2073	
A13-3	Try & Catch Me (9%)	10-2-53	2095	
A13-4	Who's Who in Animal Land (10%)	10-2-53	2095	
A13-5	Bundle from Brazil (10%)	10-2-53	2111	
A13-6	Brones & Brands (9%)	10-2-53	2135	

#### KARTUNES

(Technicolor)				
H12-4	Aero-Nuties (7%)	5-8-53	1970	
X12-4	Invention Convention (7%)	8-19-53	1945	
X12-5	Aero-Nuties (7%)	8-19-53	1945	
X12-6	No Place Like Rome (7%)	7-31-53	1967	

#### LEON ERROL COMEDIES

(Reissues)				




<tbl\_r cells="5" ix="4" maxcspan="1" maxrspan="1" usedcols="5

Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page													
<b>EDGAR KENNEDY SERIES</b>																												
	(Reissues)			44,103	Working for Peanuts (7)	10-13-53	2095		<b>EARTH AND ITS PEOPLES</b>																			
43,501	Unlucky Dog (15)	8-7-53	1967	44,104	How to Sleep (7)	12-4-53	2125		(2-Reeler)																			
43,502	Trouble or Nothing (18)	8-14-53	1963	44,105	Canvas Back Duck (7)	12-25-53	2111		8370	Farmer-Fisherman (21)	7-13-53	1967	9406	So You Love Your Dog (10)	10-31-53	...												
43,503	Wall Street Blues (17)	9-4-53	1963	44,107	Sparrow the Dog (7)	1-15-54	2159		8371	Lumber States (21)	8-10-53	1963	1401	So You Think You Can't Sleep (10)	10-31-53	2047												
43,504	Motor Maniacs (18)	9-18-53	2073	44,108	Madam's Dog (7)	1-15-54	2159		8372	Mountain Farmers (20)	8-9-53	2031	1402	So You Want To Be an Heir (10)	11-21-53	2185												
43,505	Do or Diet (18)	10-2-53	2031	44,109	The Long Chipmunks (7)	1-15-54	2159		8373	Adobe Village (18)	8-10-53	2051	1403	So You're Having Neighbor Trouble (7)	2-30-54	2215												
43,506	Heading for Trouble (18)	10-16-53	2047	44,110	Pigs Is Pigs (10)	6-15-54	34																					
				44,111	Casey Bates Again (8)	6-16-54	34																					
				44,112	Dragon Around (7)	7-16-54	34																					
						8-13-54	...																					
<b>MICKEY MOUSE BIRTHDAY CARTOONS</b>																												
	(Technicolor)			<b>SEE IT HAPPEN</b>															<b>LANTZ TECH. CARTUNES</b>									
	(Reissues)			(Movietone)															8326	Wrestling Wrecks (6)	7-20-53	1950						
44,801	Mickey's Birthday Party (8)	8-14-53	...	6304	Impact of Tragedy (10)	10-15-53	2095		8328	Maw Paw (8)	8-10-53	1969	8086	Spade Cooley Band (10)	8-22-53	1959												
44,802	The Pointer (8)	8-21-53	...	6305	Calamity Strikes (9)	11-15-53	2073		8329	Willie Bell (8)	8-10-53	1963	1801	Desi Arnaz & Band (10)	10-3-53	2063												
44,803	Tiger Trouble (7)	8-28-53	...	6306	Focus on Fate (10)	12-15-53	2159		8330	Hypnotic Hick (8)	8-20-53	1950	1802	Hal Kemp & Orch. (10)	11-14-53	2059												
44,804	Nifty Nineties (7)	9-14-53	...	6401	Accent on Courage (10)	2-24-54	2255		8331	Maw & Paw in Plywood	9-28-53	2107	1803	Rhythm of the Rhumba (10)	1-2-54	2207												
44,805	Mr. Mouse Takes a Trip (8)	9-11-53	...						8332	Panic (6)	9-28-53	2107	1804	Songs of the Range (10)	2-27-54	2255												
44,806	The Whalers (8)	9-18-53	...						8333	Hot Noot (8)	10-12-53	1998	1805	Jammin' the Blues (10)	4-17-54	2275												
<b>MARQUEE MUSICALS</b>																												
				7402	Dancers of the Deep (7)	1-15-54	2191		9321	Smoked Hams (6 1/2)	2-22-54	2271																
				7403	Vesuvius Express (10)	12-15-53	2135		9322	Coo Coo Birds (6 1/2)	3-28-54	2278																
				7404	Finale of Tschitschikov's Symphony #4 (6)	12-15-53	2150		9323	Well Oiled (6 1/2)	4-20-54	10																
44,001	Two for the Record (8)	4-23-54	...	7405	Polovetzi Dances (7)	2-24-54	2191		9324	Under the Counter Spy (6)	5-10-54	...																
44,002	Johnny Fedora & Alice Blue Bonnet (8)	5-21-54	...	7406	Tournament of the Roses (18)	2-24-54	2255		9325	Dig That Dog (6)	4-12-54	2255																
44,003	Blue Martini & the Coss (8)	6-18-54	...	7407	New Venezuela (10 1/2)	3-24-54	2255		9326	Hay Rub (6)	6-7-54	...																
44,004	Casey at the Bat (9)	7-16-54	...	7408	Haydn's Pizzicato Symphony (3 1/2)	3-24-54	...																					
44,005	Little Toot (9)	8-13-54	...	7409	Day on a Jet Aircraft (Carrier)	4-5-54	...																					
44,006	Once Upon a Winter-time (9)	9-17-54	...	7410	Multiple Piano Concerto (8)	4-5-54	...																					
<b>MY PAL</b>																												
	(Re-releases)			7411	Stunt Pilot (8)	5-5-54	...		9327	Surprising Suzie (15)	7-3-53	1999	9179	Wild Over You (7)	7-11-53	1967												
45,201	My Pal with Flame (22)	8-7-53	1967	7412	Stephen Foster Medley	6-5-54	...		9328	Camel Jamboree (18)	10-8-53	2073	9180	Duck Dodgers in the 24th Century (7)	7-25-53	1967												
43,202	Pal's Adventure (20)	9-4-53	...	7413	Valley of the Nile (8)	6-5-54	...		9329	Doxy Bros. Encore (16)	10-22-53	2167	9181	Plop! Goes the Wessel (7)	8-22-53	1959												
<b>RKO PATHÉ SPECIAL</b>																												
43,101	Shark Killers (15)	10-2-53	2031	3503	Morning Light (9)	7-53	1966		9330	Surprising Suzie (15)	7-3-53	1999	9182	Cart-Tails for Two (7)	8-29-53	1963												
43,102	This Little League (15)	10-30-53	2103	3504	Unusual Sports (8)	10-3-53	2095		9331	Smoked Hams (6 1/2)	2-22-54	2271	9183	Street Cat Named Sylvester (7)	9-2-53	1963												
43,103	Magie Streetcar (20)	12-18-53	2159	3505	Laurentian Sports Holiday (9)	10-3-53	2095		9332	Coo Coo Birds (6 1/2)	3-28-54	2278	9184	Zippin' Ding (7)	9-3-53	1999												
43,104	Taming The Crippler (16)	3-26-54	...	3506	Golden Glover (9)	12-28-53	2150		9333	Well Oiled (6 1/2)	4-20-54	10	9185	Easy Peckins (7)	10-17-53	2031												
<b>SCREENLINERS</b>																												
				<b>SPORT SHOW</b>															<b>LANTZ TECH. CARTUNES</b>									
				(Color)															8326	Wrestling Wrecks (6)	7-20-53	1950						
44,201	Running the Red Blockade	9-8-53	2073	(All 7 Minutes)															8327	Maw Paw (8)	8-10-53	1969						
44,202	Herring Hunt (10)	10-16-53	2047	5317	Open House (7)	8-53	1959		8328	Willie Bell (7)	8-53	1959	8087	Canary Carnival (9 1/2)	8-22-53	1958												
44,203	Lengths of Yesterday (8)	11-13-53	2095	5318	Bargain Date (7)	8-53	1959		8329	Sparky, the Firefly (7)	9-53	1959	1001	Desi Arnaz & Band (10)	9-12-53	1953												
44,204	Ocean To Ocean (8)	12-11-53	2155	5320	Mouse Mense (7)	9-53	1959		8330	The Reluctant Pup (7)	10-53	1967	1002	Laurel & Hardy (10)	9-13-53	2031												
44,205	Report on Kashmir (10)	1-8-54	2159	5321	How to Keep Cool (7)	10-53	1967		8331	The Timid Scarecrow (7)	11-53	1963	1003	North of the Border (10)	10-11-53	2011												
44,206	Fire Fighters (8)	2-5-54	...	5322	How to Keep Cool (7)	10-53	1967		8332	Birth of a Nation (7)	11-7-53	2111	1004	Don't Forget to Write (20)	12-5-53	2111												
44,207	Golden Gate (8)	3-5-54	...	5323	Los Rollers (7)	11-53	1963		8333	Sniffles Takes a Trip (7)	8-1-53	1967	1005	Play (20)	7-4-53	1958												
44,208	Mission Ship (8)	4-2-54	...	5324	Growling Pains (7)	12-53	2103		8334	Wacky Wild Life (7)	8-29-53	1983	1006	Gone Fishin' (20)	9-12-53	1953												
44,209	Black Power (8)	4-20-54	...	5325	Runaway Mouse (7)	1-54	2111		8335	Behind the Wall (10)	9-24-53	1963	1007	Romance of Louisiana (10)	10-10-53	2031												
44,210	Unreliable Border (8)	5-18-54	...	5326	Helpless Hippies (7)	3-54	2159		8336	Rip Van Winkle Returns (10)	10-5-53	2047	1008	Wild Paradise (20)	1-9-54	2239												
44,211	Long Time No See (8)	6-25-54	...	5327	Frog & The Princess (R)	3-54	2159		8337	Fun For All (8)	10-19-53	2063	1009	Gopper Up (7)	2-1-54	2215												
<b>SPORTSCOPES</b>																												
				5407	Desert Angels (8)	11-27-53	2103		8338	Ways of the Hespirus (7)	4-5-54	...							8339	Moving Thru Space (9)	4-12-54	...						
43,301	Ben Hogan (8)	9-4-53	1963	5408	Satisfied Customers (7)	4-5-54	...		8340	Wife Were (20)	7-18-53	1969								9344	Arctic Rivals	5-5-54	...					
43,302	Box Boy (8)	10-2-53	2023	5409	Ghost Town	5-5-54	...		8341	Wife Were (20)	7-18-53	1969								9345	Brooklyn Goes to Chicago (9 1/2)	2-22-54	2167					
43,303	Test Show (8)	10-30-53	2103						8342	Wife Were (20)	7-18-53	1969							9346	Sniffles Takes a Trip (7)	12-26-53	2135						
43,304	Golfing with Demarest (8)	2-19-54	...						8343	Wife Were (20)	7-18-53	1969							9347	Sniffles Takes a Trip (7)	12-26-53	2135						
43,305	International Road Race (8)	3-19-54	2239						8344	Wife Were (20)	7-18-53	1969							9348	Spiffles For Thrills (7)	12-26-53	2135						
43,310	Leather & Lather (8)	4-1-54	...						8345	Wife Were (20)	7-18-53	1969							9349	Spiffles For Thrills (7)	12-26-53	2135						
43,311	Desert Anglers (8)	6-11-54	...						8346	Wife Were (20)	7-18-53	1969							9350	Arab								

# THE RELEASE CHART

## Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers in this chart refer to pages in the PRODUCT DIGEST SECTION.

Short Subjects Chart June 26, 1954, page 42.

Features by Company May 15, 1954, page 2301.

Color pictures designated by (c).

Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part for all; C, Condemned.

Under the column heading Special Data projection and available sound systems are designated by the following keys: SYSTEM: CS—CinemaScope; VV—VistaVision; SA—SuperScope (anamorphic print); 3D—two prints; 3D(1)—single strip. SOUND: Ss—four track magnetic stereophonic sound; Ss(2)—Separate stereophonic sound print; Ps—Perspecta optical directional sound; Ms—single track magnetic sound; Os—standard optical sound.

All films (except CinemaScope) made in Hollywood since early 1953 are intended for aspect ratios from 1.33 to 1 up to approximately 1.75 to 1.

\*Following a title indicates a Box Office Champion.

### TITLE—Production Number—Company

### Stars

	Release Date	Running Time	REVIEWED		L. of D. Rating	Herald Review	Special Data	
			(S)	synopsis Page				
About Mrs. Leslie (5321)	Para.	Shirley Booth-Robert Ryan	Aug. '54	104m	May 1	2278	B	Good
Act of Love	UA	Kirk Douglas-Dany Robin	Mar. '54	108m	Dec. 19	2109	B	Very Good
Adventures of Robinson Crusoe (c)	UA	Dan O'Herrlihy-James Fernandez	July '54	90m	June 12	26	A-1	Very Good
Alaska Seas (5313)	Para.	Robert Ryan-Jan Sterling	Jan. '54	78m	Jan. 23	2158	A-2	Good
All the Brothers Were Valiant (c) (407)*	MGM	Robert Taylor-Ann Blyth	Nov. 13 '53	95m	Oct. 17	2029	A-2	Excellent
Always a Bride (Brit.)	U-I	Peggy Cummins-Terence Morgan	June '54	83m	June 12	26	Good	
Angels One Five (Brit.)	Stratford	Jack Hawkins-Michael Denison	May '54	98m	May 8	2285	Good	
Annapurna (c)	Mayer-Kingsley	Documentary	Dec. '53	60m	Dec. 19	2110	A-1	Excellent
Appointment for Murder (Ital.-Eng. Titles) IFE		Delia Scala	Feb. '54	90m	Feb. 20	2190	A-2	Fair
Arrow in the Dust (c) (5404)	AA	Sterling Hayden-Coleen Gray	Apr. 25 '54	80m	Apr. 24	2269	A-1	Very Good
<b>B</b>								
Back to God's Country (c) (403)	Univ.	Rock Hudson-Steve Cochran	Nov. '53	78m	Sept. 26	2006	A-2	Good
Bad for Each Other (624)	Col.	Charlton Heston-Lizbeth Scott	Jan. '54	83m	Dec. 12	2101	B	Good
Badman's Territory (476)	RKO	Randolph Scott-Ann Richard (reissue)	May 1 '54	98m				
Bait	Col.	Hugo Haas-Cleo Moore	Mar. '54	79m	Feb. 20	2190	B	Good
Barefoot Battalion (Greek-Eng. Titles)	Brandt	Maria Costi-Nicos Fermanis	June '54	89m	June 19	34	Very Good	
Battle of Rogue River (c)	Col.	George Montgomery	Mar. '54	71m	Mar. 6	2206	A-1	Good
Beachhead (c)	UA	Tony Curtis-Frank Lovejoy	Feb. '54	89m	Jan. 30	2165	A-2	Very Good
Beat the Devil	UA	Humphrey Bogart-Jennifer Jones	Mar. '54	92m	Mar. 6	2205	B	Very Good
Beauties of the Night (Fr.-Eng. Titles)	UA	Gerard Philippe-Gina Lollobrigida	Not Set	84m	Apr. 10	2255	B	Excellent
Beneath the 12-Mile Reef (c) (CS) (337)*	20th-Fox	Terry Moore-Robert Wagner	Dec. '53	102m	Dec. 19	2109	A-1	Very Good
Best Years of Our Lives (452)	RKO	March-Ley-Andrews-Wright	Feb. '54	170m	Dec. 19	2110	CS-Ss, Ms, Os	Superior
Betrayed (428) (c)	MGM	Clark Gable-Lana Turner	Not Set	111m				Ps
Big Chase (5327)	Lippert	Lon Chaney-Glenn Langan	June 18 '54					
Big Rainbow (c)	RKO	Jane Russell-Gilbert Roland	June '54					
Bigamist, The	Filmakers	Joan Fontaine-Ida Lupino	Dec. '53	80m	Jan. 2	2125	B	Very Good
Bitter Creek (5423)	AA	Wild Bill Elliott	Feb. 21 '54	74m	Mar. 13	2214	Good	
Black Glove (5305)	Lippert	Alex Nicol	Jan. 29 '54	74m	Jan. 30	(S)2167		
Black Horse Canyon (c) (423)	Univ.	Joel McCrea-Mari Blanchard	June '54	81 1/2m	May 22	2	A-1	Good
Black Shield of Falworth, The (429) (CS) (c)	Univ.	Tony Curtis-Janet Leigh	Sept. '54					CS-Ss
Blackout (5309)	Lippert	Dane Clark-Belinda Lee	Mar. 19 '54	87m	Apr. 24	(S)2271		
Border River (c) (409)	Univ.	Joel McCrea-Yvonne de Carlo	Jan. '54	81m	Apr. 24	2270	Good	
Botany Bay (c) (5307)	Para.	Alan Ladd-James Mason	Nov. '53	94m	Jan. 9	2134	A-2	Good
Both Sides of the Law (Brit.) (482)	U-I	Peggy Cummins-Rosamund Johns	Jan. '54	94m	Oct. 3	2013	A-2	Very Good
Bounty Hunter, The (c)	WB	Randolph Scott-Dolores Dorn	Not Set		Jan. 16	2141	A-2	Good
Bowery Boys Meet the Monsters (5419)	AA	Bowery Boys	June 6 '54		June 12	(S)27		
Boy From Oklahoma (320) (c)	WB	Will Rogers, Jr.-Nancy Olson	Feb. 27 '54	88m	June 19	(S)34		
Brigadoon (CS) (c)	MGM	Gene Kelly-Cyd Charisse	Not Set		Jan. 16	2141	A-1	Good
<b>C</b>								
Caine Mutiny, The (c)	Col.	Bogart-Ferrera-Johnson	Not Set	125m	June 12	25	A-1	Superior
Calamity Jane (c) (311)*	WB	Doris Day-Howard Keel	Nov. 14 '53	101m	Oct. 31	2045	A-1	Excellent
Capt. John Smith & Pocahontas (c)	UA	Anthony Dexter-Jody Lawrence	Nov. '53	75m	Nov. 21	2077	A-2	Fair
Capt. Kidd and the Slave Girl (c)	UA	Anthony Dexter-Eva Gabor	May '54	83m	May 29	10	B	Good
Captain's Paradise (Brit.)	UA	Alec Guinness-Yvonne de Carlo	Dec. 18 '53	76m	Oct. 10	2021	B	Excellent
Carnival Story, The (c) (412)*	RKO	Anne Baxter-Steve Cochran	Apr. 16 '54	95m	Mar. 27	2237	B	Very Good
Casanova's Big Night (c) (5316)	Para.	Bob Hope-Joan Fontaine	Apr. '54	86m	Mar. 6	2205	A-2	Excellent
Cavalleria Rusticana (c)	Savini	Mario del Monaco	Dec. 26 '53	60m	Jan. 9	2124	Fair	
Cease Fire! (5308) (3D)	Para.	Korean War	Jan. '54	75m	Nov. 28	2085	A-1	Exc. 2D, 3D-Ss (2), Os
Challenge of the Wild (c)	UA	George and Sheila Graham	June '54	69m	June 12	26	A-1	Good
Champion, The	UA	Kirk Douglas-Frank Lovejoy	(reissue) Apr. '54	86m				
Charge of the Lancers (c)	Col.	Paulette Goddard-Jean Pierre Aumont	Feb. '54	74m	June 19	33	A-2	Good
Command, The (CS) (c) (319)*	WB	Guy Madison-Joan Weldon	Feb. 13 '54	88m	Jan. 23	2157	A-1	Very Good
Conquest of Everest (Brit.) (c)	UA	Documentary	Apr. 23 '54	78m	Dec. 12	2101	A-1	Good
Cowboy, The (5308) (c)	Lippert	Documentary	May 28 '54	69m	Jan. 9	2134	A-1	Excellent
Crazylegs (5224)	Rep.	Eroy Hirsch-Lloyd Nolan	Feb. 15 '54	87m	Oct. 31	2046	A-1	Very Good
Creature from the Black Lagoon (415-3D, 416-2D)	Univ.	Richard Carlson-Julia Adams	Mar. '54	79m	Feb. 13	2182	A-1	Good
Crime Wave (308)	WB	Gene Nelson-Sterling Hayden	Mar. 6 '54	74m	Jan. 16	2142	A-2	Good
Crossed Swords (c)	UA	Errol Flynn-Gina Lollobrigida	Not Set		Oct. 31	(S)2047		
Cry of the City (441)	20th-Fox	Victor Mature-Richard Widmark (reissue)	Mar. '54	95m				

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		L. of D.	Herald Review	Special Data
				(S)=synopsis	Issue			
<b>D</b>								
Dangerous Mission (3D) (c) (410)	RKO	Victor Mature-Piper Laurie	Mar. 6, '54	75m	Feb. 27	2197	A-1	Fair
Dead End	Goldwyn	Sylvia Sidney-Humphrey Bogart (reissue)	June, '54					2D, 3D
Decameron Nights (c) (461)	RKO	Joan Fontaine-Louis Jourdan	Nov. 16, '53	87m	Nov. 7	2061	B	Excellent
Demetrius and the Gladiators (c) (CS) (415)	Fox	Victor Mature-Susan Hayward	June, '54	101m	June 12	27	A-2	Excellent
Desperado, The (5426)	AA	Wayne Morris	June 20, '54	May 22	(S)3			CS-Ss, Ms, Os
Devil's Pitchfork (form. Ana-ta-han) (Japan)	Arias	Akemi Negishi	May 17, '54	91m	May 22	2	Good	
Dial M for Murder (c) (327)	WB	Ray Milland-Grace Kelly	May 29, '54	105m	May 1	2277	A-2	Excellent
Diamond Queen, The (c) (302)	WB	Fernando Lamas-Arlene Dahl	Nov. 28, '53	80m	Aug. 15	1949	A-2	Good
Diary of a Country Priest (Fr.)	Brandon	Claude Laydu-Nicole Maurey	Apr. 5, '54	95m	Apr. 17	2261	A-2	Very Good
Dirty Hands (Fr.)	McDonald	Pierre Brasseur	May, '54	99m	May 22	2	Very Good	
Dragonfly Squadron (52)	AA	John Hodiak-Barbara Britton	Mar. 21, '54	84m	Feb. 13	2182	Good	
Dream of Love (Fr.)	Davis	P. R. Willm-Mila Parley	June, '54	100m	June 19	34	Fair	
Drive a Crooked Road	Col.	Mickey Rooney-Dianne Foster	Apr., '54	82m	Mar. 20	2229	A-2	Good
Drums Across the River (c) (422)	Univ.	Audie Murphy-Lisa Gaye	June, '54	78m	May 22	1	A-2	Very Good
Drums of Tahiti (3D) (c)	Col.	Patricia Medina-Dennis O'Keefe	Jan., '54	73m	Dec. 26	2119	A-2	Good
Duel in the Jungle (c)	WB	Jeanne Crain-Dana Andrews	July, '54					2D, 3D
Duffy of San Quentin (321)	WB	Joanne Dru-Paul Kelly	Mar. 13, '54	78m	Feb. 13	2182	B	Good
<b>E-F</b>								
Easy to Love (c) (410)	MGM	Esther Williams-Van Johnson	Dec. 25, '53	96m	Nov. 14	2069	A-2	Very Good
Eddie Cantor Story (c) (316)	WB	Keefe Brasselle-Marilyn Erskine	Jan. 30, '54	116m	Dec. 19	2109	A-1	Very Good
Egg and I, The (426)	Univ.	C. Colbert-Fred MacMurray (reissue)	July, '54	108m	June 5	17	Very Good	
El Alamein (620)	Col.	Scott Brady-Rita Moreno	Jan., '54	67m	Dec. 12	2101	A-1	Fair
Elephant Walk (c) (5317)*	Para.	Elizabeth Taylor-Dana Andrews	June, '54	103m	Apr. 3	2245	A-2	Very Good
Enchanted Cottage (472)	RKO	Dorothy McGuire-Robert Young (reissue)	Mar., '54	91m				
Escape from Fort Bravo (c) (409)	MGM	William Holden-Eleanor Parker	Dec. 4, '53	98m	Nov. 7	2061	A-1	Very Good
Executive Suite (423)*	MGM	Holden-Allyson-Stanwyck-March-Douglas	Apr., '54	104m	Feb. 27	2197	A-2	Excellent
Fallen Angel (365)	20th-Fox	Alice Faye-Dana Andrews (reissue)	Nov., '53					
Fanfan the Tulip (Fr.)	UA	Gerard Philippe-Gina Lollobrigida	Dec., '53	96m	May 23	1847		Very Good
Fangs of the Wild (5311)	Lippert	Charles Chaplin, Jr.-Onslow Stevens	Apr. 2, '54	71m	Mar. 13	2214		Good
Far Country (c) (428)	Univ.	James Stewart-Ruth Roman	Not Set		June 19	(S)34		
Final Test (Brit.)	Continental	Robert Morley-Jack Warner	Jan., '54	84m	Feb. 13	2183	A-1	Very Good
Fireman Save My Child (421)	Univ.	Spike Jones and His City Slackers	May, '54	80m	Apr. 24	2270	A-1	Good
Flame and the Flesh (c) (421)	MGM	Lana Turner-Carlos Thompson	May, '54	104m	May 1	2277	B	Excellent
Flamenco (c) (Span.-Eng. Narr.)	Lewis	A. P. Lopez-Ballet Espanol	May 21, '54	110m	May 29	10	Very Good	
Flight Nurse (5301)	Rep.	Joan Leslie-Forrest Tucker	Mar. 1, '54	90m	Nov. 7	2062	A-1	Fair
Flight to Tangier (c) (2D-5331, 3D-5306)	Para.	Joan Fontaine-Jack Palance	Nov., '53	90m	Oct. 17	2030	B	Fair 2D, 3D-Ss(2), Os
Folly To Be Wise (Brit.)	Fine Arts	Alastair Sim-Martita Hunt	Dec., '53	91m	Dec. 12	2102		Fair
Forbidden (407)	Univ.	Tony Curtis-Joanne Dru	Jan., '54	85m	Nov. 28	2086	B	Good
Forever Amber (366) (c)	20th-Fox	Linda Darnell-Cornel Wilde (reissue)	Nov., '53	149m				
Forever Female (5312)	Para.	G. Rogers-W. Holden-P. Douglas	Jan., '54	93m	June 6	1861	B	Excellent
Forty-Niners, The (5424)	AA	Wild Bill Elliott-Virginia Grey	May 9, '54	71m	May 8	2285	A-2	Good
Francis Joins the WACS	Univ.	Donald O'Connor	July, '54					
French Line (c) (2D-437, 3D-407)*	RKO	Jane Russell-Gilbert Roland	Feb. 8, '54	102m	Jan. 9	2134	C	Good
Fugitive in Trieste (Ital.)	IFE	Jacques Sernas	Jan., '54	83m	Jan. 30	2167	B	Fair 3D, 2D
<b>G</b>								
Gambler from Natchez (c) (417)	Fox	Dale Robertson-Debra Paget	July, '54					
Garden of Evil (c) (CS) (416)	Fox	Gary Cooper-Susan Hayward	July, '54					CS-Ss, Ms, Os
Genovieve (c) (Brit.) (481)	U-I	Dinah Sheridan-John Gregson	Feb., '54	86m	Feb. 20	2190	A-2	Excellent
Genoese Dragnet (Ital.)	IFE	Charles Rutherford-Lianella Carell	Mar., '54	106m	Mar. 6	2206		Good
Geraldine (5302)	Rep.	John Carroll-Mala Powers	Apr. 1, '54	90m	Dec. 12	(S)2103	A-1	
Gilbert & Sullivan (c) (Brit.)	UA	Maurice Evans-Robert Morley	Jan. 8, '54	105m	Oct. 31	2045	A-1	Excellent
Girl for Joe (325) (form. Force of Arms)	WB	William Holden-Nancy Olson (reissue)	May 15, '54	100m				
Girls Marked Danger (Ital.-Eng. Dial.)	IFE	Silvana Pampanini-E. Rossi-Drago	June, '54	75m	June 12	27	C	Fair
Give a Girl a Break (c) (412)	MGM	Marge & Gower Champion	Jan. 1, '54	82m	Dec. 5	2093	A-1	Good
Glass Web (2D-402, 3D-401)	Univ.	Edward G. Robinson	Nov., '53	81m	Oct. 17	2029	A-2	Very Good 2D, 3D
Glenn Miller Story (c) (412)*	Univ.	James Stewart-June Allyson	Feb., '54	116m	Jan. 9	2133	A-1	Excellent
Go, Man, Go	UA	Harlem Globetrotters-Dane Clark	Jan., '54	82m	Jan. 23	2157	A-1	Excellent
Gog (3D) (c)	UA	Richard Egan-Constance Dowling	June, '54	81m	June 12	26	Very Good 2D, 3D-Os	
Golden Coach (c) (Ital.-Eng. Dial.)	IFE	Anna Magnani	Jan., '54	105m	Jan. 23	2158	A-2	Very Good
Golden Idol, The (5315)	AA	Johnny Sheppard	Jan. 10, '54	70m				
Golden Mask (c) (Brit.)	UA	Wanda Hendrix-Van Heflin	Mar., '54	88m	Mar. 13	2213	A-2	Good
Gone With the Wind (c) (430)	MGM	Gable-Leigh-deHavilland (reissue)	July, '54	222m				Pi
Gorilla At Large (c) (3D) (406)	20th-Fox	Cameron Mitchell-Anne Bancroft	May, '54	84m	May 8	2286	B	Fair
Great Diamond Robbery (419)	MGM	Red Skelton	Jan. 29, '54	69m	Dec. 5	2093	A-1	Good
Greatest Love, The (Ital.-Eng. Dial.)	IFE	Ingrid Bergman-Alexander Knox	Jan., '54	113m	Jan. 16	2142	A-2	Good
Greatest Show on Earth (c) (5325)	Para.	Charlton Heston-Betty Hutton (reissue)	July, '54					
Guilt Is My Shadow (Brit.)	Stratford	Peter Reynolds-Elizabeth Sellers	Mar., '54	86m	Mar. 27	2238		
Gun Fury (c) (3D) (617)	Col.	Rock Hudson-Donna Reed	Nov., '54	83m	Oct. 24	2037	A-2	Fair Good 2D, 3D-Ss(2), Os
Gunga Din (479)	RKO	Cary Grant-Victor McLaglen (reissue)	July 1, '54	117m				
Guy With a Grin (c) (327) (form. No Time for Comedy)	WB	James Stewart-R. Russell (reissue)	May 15, '54	93m				
Gypsy Colt (419) (c)	MGM	Donna Corcoran-Frances Dee	Apr. 2, '54	72m	Jan. 30	2165	A-1	Good
<b>H</b>								
Hans Christian Anderson (c)	RKO	Danny Kaye-Jeanmaire	June 9, '54	112m	Nov. 29'52	1621	A-1	Excellent
Heat Wave (5310)	Lippert	Alex Nicol-Hillary Brooke	Apr. 16, '54	68m				
Heidi (Swiss)	UA	Elisabeth Sigmund	Apr., '54	98m	Dec. 26	2118	A-1	Very Good
Hell & High Water (c) (CS) (403) *20th-Fox	Col.	Richard Widmark-Bella Darvi	Feb., '54	103m	Feb. 6	2173	A-1	Excellent
Hell Below Zero (c)	Col.	Alan Ladd-Joan Tetzel	Not Set	91m	May 22	1	A-2	Very Good
Hell Raiders of the Deep (Ital.-Eng. Dial.)	IFE	Documentary	May, '54	92m	May 8	2286	B	Good
Hell's Half Acre (5304)	Rep.	Wendell Corey-Evelyn Keyes	June 1, '54	91m	Feb. 13	2183	B	Fair
Her Twelve Men (429) (c)	MGM	Greer Garson-Robert Ryan	Aug., '54	91m	May 22	(S)3		
Here Come the Girls (5309) (c)*	Para.	Hope-Clooney-Dahl-Martin	Dec., '53	78m	Oct. 24	2037	B	Very Good

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High and the Mighty (329) (c) (CS) WB	John Wayne-Claire Trevor	July 3, '54	147m	May 29	9	A-2	Superior	CS-Ss or Os
Highway Dragnet AA	Richard Conte-Joan Bennett	Jan., '54	71m	Jan. 30	2166	A-2	Good	
His Majesty O'Keefe (c) (315) WB	Burt Lancaster-Joan Rice	Jan. 16, '54	93m	Jan. 2	2125	A-2	Very Good	
Hobson's Choice (Brit.) UA	Charles Laughton-John Mills	June, '54	107m	June 12	25		Very Good	
Holly and the Ivy (Brit.) Pacemaker	Ralph Richardson-Celia Johnson	Feb., '54	80m	Feb. 13	2183	A-2	Excellent	
Hollywood Thrill-Makers (5321) Lippert	James Gleason	Jan. 15, '54	60m	Feb. 20	(S) 2191			
Home of the Brave UA	Arthur Kennedy M. Maxwell (reissue)	Apr., '54	99m					
Hondo (c) (3D) (312)* WB	John Wayne-Geraldine Page	Jan. 2, '54	83m	Nov. 28	2085	A-1	Excellent	
Horse's Mouth (Brit.) Mayer-Kingsley	Robert Beatty	Jan., '54	77m	Jan. 23	2158	A-1	Good	
How to Marry a Millionaire (c) (CS)* (336) 20th-Fox	Greble-Monroe-Bacall	Nov., '53	96m	Nov. 14	2070	A-2	Excellent	CS-Ss, Ms, Os
Indiscretion of an American Wife Col.	Jennifer Jones-Montgomery Clift	Not Set	63m	Apr. 24	2270	A-2	Fair	
Inferno (c) (3D) (346) 20th-Fox	Robert Ryan-Rhonda Fleming	Nov., '53	83m	July 25	1925	A-2	Excellent	
Intimate Relations (Fr.-Eng. Dial.) Carroll	Harold Warrender-Marian Spencer	Feb., '54	85m	Feb. 20	2190	A-2	Very Good	3D
Iron Glove, The (c) Col.	Robert Stack-Ursula Thiess	Apr., '54	77m	Mar. 27	2238	A-1	Good	
It Should Happen to You Col.	Judy Holliday-Peter Lawford	Mar., '54	87m	Jan. 16	2141	A-2	Very Good	
Jack Slade (5406) AA	Mark Stevens	Nov. 8, '53	90m	Oct. 24	2037	A-2	Excellent	
Jesse James vs. Daltons (c) (3D) Col.	Brett King-Barbara Lawrence	Apr., '54	65m	Jan. 23	2158	A-2	Good	2D, 3D
Jivaro (5311) (c) Para.	Fernando Lamas-Rhonda Fleming	Feb., '54	91m	Jan. 23	2157	A-2	Good	
Johnny Dark (c) (424) Univ.	Tony Curtis-Piper Laurie	July, '54	85m	June 5	17	A-1	Very Good	
Johnny Guitar (c) (5307) Rep.	Joan Crawford-Sterling Hayden	Aug., '54	110m	May 8	2285	A-2	Excellent	
Jolson Story, The (c) Jubilee Trail (c) (5303) Rep.	Larry Parks-Evelyn Keyes (reissue)	Not Set	124m	May 1	2278	A-2	Excellent	Ss(2) or Os
Julius Caesar MGM	Vera Ralston-Forrest Tucker	May 15, '54	103m	Jan. 23	2158	A-2	Good	
Jungle Man-Eaters Col.	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6	1861	A-1	Superior	
	Johnny Weissmuller	June, '54	68m	May 29	10	A-1	Fair	
<b>K-L</b>								
Key Largo (309) WB	Robinson-Bogart-Bacall (reissue)	Nov. 7, '53	101m					
Keys of the Kingdom (358) 20th-Fox	Gregory Peck-Thomas Mitchell (reissue)	Jan., '54	137m					
Khamishia—Five Tales from Israel Israel-America	English Dialogue	May 6, '54	110m	May 8	2286		Very Good	
Khyber Patrol (c) UA	Richard Egan-Dawn Addams	Not Set		Apr. 24	(S) 2271			
Killer Ape Col.	Johnny Weissmuller	Dec., '53	68m	Nov. 21	2077	A-1	Fair	
Killers From Space (409) RKO	Peter Graves-Barbara Bister	Jan. 23, '54	71m	Jan. 30	2166	A-1	Fair	
King of the Khyber Rifles (c)* (401) (CS) Fox	Tyrone Power-Terry Moore	Jan., '54	100m	Dec. 26	2117	A-1	Excellent	
Kiss Me Kate (c) (3D) (408)* MGM	Kathryn Grayson-Howard Keel	Nov. 26, '53	109m	Oct. 31	2045	B	Excellent	CS-Ss, Ms, Os 2D, 3D
Knights of the Round Table (c) (CS) (413)* MGM	Robert Taylor-Ava Gardner	Jan. 15, '54	115m	Dec. 26	2117	A-1	Superior	CS-Ss or Ps
Knock on Wood (c) (5319) Para.	Danny Kaye-Mai Zetterling	July, '54	103m	Apr. 3	2245	A-1	Excellent	
La Traviata (c) Savini	Lucia Evangelis-Giulio Gari	Dec. 26, '53	60m	Jan. 9	2134		Fair	
Last of the Pony Riders (593) Col.	Gene Autry	Nov., '53	59m	Nov. 7	2062	A-1	Good	
Laughing Anne (Brit.) (c) (5305) Rep.	Wendell Corey-Margaret Lockwood	July 1, '54	90m	May 8	2285	B	Good	
Limping Man (5318) Lippert	Lloyd Bridges	Dec. 11, '53	76m	Dec. 26	2119		Good	
Little Caesar (317) WB	Edward G. Robinson (reissue)	Feb. 6, '54	80m			B		
Living Desert, The (c)* Disney	True Life Adventure	Nov., '53	73m	Oct. 10	2021	A-1	Excellent	
Living It Up (c) (5320) Para.	Dean Martin-Jerry Lewis	Aug., '54	95m	May 1	2277		Excellent	
Lone Gun, The (c) UA	George Montgomery-Dorothy Malone	Apr., '54	78m	Apr. 10	2254	A-1	Good	
Lonely Night, The Mayer-Kingsley	Marian Seldes-Charles W. Moffat	Mar., '54	62m	Apr. 10	2253	A-2	Very Good	
Long, Long Trailer, The (c) (416)* MGM	Lucille Ball-Desi Arnaz	Feb. 19, '54	96m	Jan. 9	2133	A-1	Excellent	
Long Wait, The UA	Anthony Quinn-Peggie Castle	May, '54	93m	May 1	2278	B	Good	
Loophole (5414) AA	Barry Sullivan-Dorothy Malone	Mar. 28, '54	80m	Feb. 20	2189	A-2	Good	
Lost Patrol (480) RKO	Victor McLaglen (reissue)	July 1, '54	73m					
Lovers of Toledo (Ital.-Eng. Titles) Hakim	Alida Valli-Pedro Armendariz	Apr., '54	75m	May 8	2286		Fair	
Lucky Five (Ital.) IFE	Aldo Fabrizi	Nov., '53	85m	Dec. 5	2094		Fair	
Lucky Me (c) (CS) (324) WB	Doris Day-Robert Cummings	Apr. 24, '54	100m	Apr. 17	2261	A-1	Good	CS-Ss or Os
Lure of the Sile (Ital.-Eng. Dub.) IFE	Silvano Manganò	Dec. 25, '53	74m	Jan. 9	2134	B	Good	
<b>M</b>								
Ma and Pa Kettle at Home (418) Univ.	Marjorie Main-Percy Kilbride	Apr., '54	81m	Mar. 13	2213	A-1	Good	
Mad Magician, The (c) (3D) Col.	Vincent Price-Mary Murphy	Not Set	72m	Mar. 27	2238	A-2	Good	2D, 3D
Magnificent Obsession (428) (c) Univ.	Jane Wyman-Rock Hudson	Aug., '54	108m	May 15	2293	A-2	Excellent	
Make Haste to Live (5306) Rep.	Dorothy McGuire-Stephen McNally	Aug. 1, '54	90m	Apr. 10	2253	A-2	Good	
Malta Story (Brit.) UA	Alec Guinness-Jack Hawkins	Apr., '54						
Man Between, The (Brit.) UA	James Mason-Claire Bloom	Feb., '54	100m	Nov. 14	2069	B	Excellent	
Man Crazy (339) 20th-Fox	Neville Brand-Christine White	Dec., '53	79m	Dec. 19	2110	B	Good	
Man From Cairo (5302) Lippert	George Raft-Gianna Maria Canale	Nov. 27, '53	82m	Dec. 5	2094		Fair	
Man in the Attic (340) 20th-Fox	Constance Smith-Jack Palance	Dec., '53	82m	Dec. 26	2119	B	Fair	
Man of Conflict Apex	Edward Arnold-John Agar	Dec., '53	88m	Dec. 26	2119		Fair	
Man With a Million (c) (Brit.) UA	Gregory Peck-Jane Griffiths	June, '54	90m	May 29	9	A-1	Excellent	
Massacre Canyon Col.	Phil Carey-Audrey Totter	May, '54	66m	Apr. 10	2254	A-2	Good	
Melody of Love (Ital.-Eng. Titles) IFE	Giacomo Rondinella	Apr. 17, '54	96m	Apr. 24	2270	A-1	Fair	
Men of the Fighting Lady (425) (c) MGM	Van Johnson-Walter Pidgeon	June, '54	80m	May 15	2293	A-1	Excellent	
Miami Story, The Col.	Barry Sullivan-Luther Adler	May, '54	75m	Apr. 10	2254	A-2	Good	
Miss Robin Crusoe (c) (338) 20th-Fox	Amanda Blake-George Nader	Feb., '54	75m	Apr. 10	2254	A-2	Good	
Miss Sadie Thompson (c) (3D)* Col.	Rita Hayworth-Jose Ferrer	Feb., '54	91m	Dec. 26	2117	B	Exc.	2D, 3D-Ss(2), Os
Mr. Blandings Builds His Dream House RKO	Cary Grant-Myrne Loy (reissue)	Apr., '54	94m					
Mr. Hulot's Holiday (Fr.) Jacques Tati	Jacques Tati	June, '54						
Mr. Potts Goes to Moscow (Brit.) Stratford	George Cole-Nadia Gray	Mar. 14, '54	93m	Sept. 19	1998		Very Good	
Mistress of the Mountains (Ital.) Davis	Vivi Gioi	Jan., '54	90m	Dec. 12	2102		Good	
Moment of Truth (Fr.-Eng. Titles) Arlan-Franco	Michele Morgan-Jean Gabin	May, '54	87m	May 22	3		Good	

TITLE—Production Number—Company	Para.	Stars	Release Date	Running Time	REVIEWED		L. of D.	Herald Review	Special Data
					Issue	Page			
Money from Home (c)* (5316—3D, 5330—2D)	Para.	Dean Martin-Jerry Lewis	Feb., '54	100m	Dec. 5	2093	A-1	Excel. 2D, 3D-Ss(2), Os	
Monster from the Ocean Floor (5328)	Lippert	Anne Kimball-Stuart Wade	May 21, '54	64m					
Monte Carlo Baby (Brit.)	Filmakers	Audrey Hepburn-Jules Munshin	May, '54	70m	June 19	33			
My Heart Sings (Ital.)	IFE	Ferruccio Tagliavini	Mar., '54	99m	Mar. 13	2214	A-2	Fair Good	
<b>N</b>									
Naked Jungle, The (c) (5315)	Para.	Eleanor Parker-Charlton Heston	Mar., '54	95m	Feb. 13	2181	A-2	Good	
Nebraskan, The (c) (3D) (618)	Col.	Phil Carey-Roberta Haynes	Dec., '53	68m	Nov. 7	2062	A-2	Fair	2D, 3D
New Faces (c) (CS) (409)	Fox	Eartha Kitt-Robert Clary	Mar., '54	98m	Feb. 20	2189	B	Excellent	CS-Ss
Night People (c) (CS) (407)	Fox	Gregory Peck-Rita Gam	Mar., '54	93m	Mar. 20	2229	A-2	Very Good	CS-Ss, Ms, Os
<b>O-P</b>									
On the Waterfront	Col.	Marlon Brando-Eva Marie Saint	Not Set						
Orchestra Wives (445)	Fox	Glenn Miller & Orch. (reissue)	May, '54	94m					
Othello	UA	Orson Welles-Fay Compton	Jan., '54						
Out of This World (c)	Kupferman	Lowell Thomas, Sr. & Jr. Narrators	Apr., '54	75m	Jan. 9	[S]2135			
Outcast, The (c)	Rep.	John Derek-Joan Evans	Oct., '54	90m	Apr. 24	2269	A-1	Very Good	
Outlaw Stallion, The (c)	Col.	Phil Carey-Dorothy Patrick	July, '54	64m	June 26	41			
Overland Pacific (c)	UA	Jack Mahoney-Peggie Castle	Feb., '54	73m	June 19	33			
Paid to Kill (5326)	Lippert	Dane Clark	June 27, '54		Feb. 13	2182	A-2	Very Good	
Paratrooper (619) (c)	Col.	Alan Ladd-Leo Genn	Jan., '54	87m	Dec. 26	2118			
Paris Model (621)	Col.	Marilyn Maxwell-Paulette Goddard	Nov., '53	59m	Nov. 7	2062	B	Very Good	
Paris Playboys (5418)	AA	Leo Gorcey—Huntz Hall	Mar. 7, '54	62m	Mar. 13	2214	A-1	Fair	
Path to the Kingdom (Span.)	Master	Dominique Blanchard	Jan., '54	85m	Dec. 19	2110	A-1	Good	
Personal Affair (Brit.)	UA	Gene Tierney-Leo Genn	Feb., '54	82m	Jan. 9	2133	A-2	Good	
Phantom of the Rue Morgue (3D) (c) (322)*	WB	Karl Malden-Patricia Medina	Mar. 27, '54	84m	Mar. 6	2206	A-2	Good	2D, 3D
Phantom Stallion (5331)	Rep.	Rex Allen	Feb. 10, '54	54m	May 22	[S]3			
Pickwick Papers (Brit.)	Mayer-Kingsley	Nigel Patrick-James Hayter	May, '54	109m	Apr. 10	2253	A-1	Excellent	
Pinocchio (c) (493)	RKO	Disney Feature (reissue)	Apr., '54	87m					
Playgirl (420)	Univ.	Shelley Winters-Barry Sullivan	May, '54	85m	Apr. 24	2269	B	Good	
Pride of the Blue Grass (c) (5410)	AA	Lloyd Bridges-Vera Miles	Apr. 4, '54	71m	Feb. 20	2189	A-1	Fair	
Prince Valiant (c) (CS) (411)	20th-Fox	Robert Wagner-Janet Leigh	Apr., '54	100m	Apr. 10	2254	A-1	Excellent	CS-Ss, Ms, Os
Princess of the Nile (c) (414)	20th-Fox	Jeffrey Hunter-Debra Paget	July, '54	71m	June 19	33			
Prisoner of War (427)	MGM	Ronald Reagan-Dewey Martin	May, '54	81m	Apr. 3	2245	A-2	Fair	
Prisoner of the Casbah (c) (662)	Col.	Gloria Grahame-Cesar Romero	Nov., '53	78m	Nov. 7	2062	A-2	Good	
Project M-7 (483) (Brit.)	U-I	Phyllis Calvert	Nov., '53	86m	Nov. 28	2087	A-1	Fair	
Public Enemy (318)	WB	Jean Harlow-James Cagney (reissue)	Feb. 6, '54	83m					
<b>Q-R</b>									
Queen in Australia (c) (Austr.)	Drutman	Tour of Australia	June, '54	50m	June 26				
Queen of Sheba (Ital.-Eng.) (5324)	Lippert	Gino Cervi-Leonora Ruffo	Feb. 12, '54	99m	Nov. 14	2070	A-2	Fair	
Queen's World Tour, A (c)	UA	Documentary	Mar., '54	84m	Mar. 13	2213	A-1	Good	
Quo Vadis (c) (411)	MGM	Robert Taylor-Deborah Kerr (reissue)	Jan., '54	168m					
Rachel and the Stranger (469)	RKO	Loretta Young-William Holden (reissue)	Feb., '54	93m					
Racing Blood (c) (410)	20th-Fox	Bill William-Jean Porter	Mar., '54	76m	Mar. 27	2238	A-1	Fair	
Raid (c) (408)	Fox	Van Heflin-Anne Bancroft	Aug., '54						
Rails Into Laramie (c) (419)	Univ.	John Payne-Mari Blanchard	Apr., '54	81m	Mar. 20	2229	A-2	Good	
Rear Window (c)	Para.	James Stewart-Grace Kelly	Not Set		June 12	[S]27			
Red Garters (c) (5314)	Para.	Rosemary Clooney-Jack Carson	Mar., '54	91m	Feb. 6	2173	B	Very Good	Ss(2) or Os
Red River Shore (5234)	Rep.	Rex Allen	Dec. 15, '53	54m	Dec. 26	2118	A-1	Good	
Return from the Sea (5409) (form. Sons of the Navy)	AA	Jan Sterling-Neville Brand	July 25, '54		Apr. 24	[S]2271			
Return of Treasure Island (c)	UA	Tab Hunter-Dawn Addams	July, '54	75m	June 26	41			
Rhapsody (420) (c)	MGM	Elizabeth Taylor-Vittorio Gassman	Apr. 16, '54	115m	Feb. 13	2181	B	Excellent	
Ride Clear of Diablo (c) (413)	Univ.	Audie Murphy-Susan Cabot	Mar., '54	81m	Feb. 6	2173	A-2	Very Good	
Riders of the Purple Sage (443)	20th-Fox	Geo. Montgomery-Robt. Barrat (reissue)	Mar., '54	56m					
Riders to the Stars (c)	UA	Richard Carlson-Herbert Marshall	Jan. 29, '54	81m	Mar. 27	2237	A-1	Good	
Riding Shotgun (c) (323)	WB	Randolph Scott-Wayne Morris	Apr. 10, '54	75m	Mar. 6	2206	A-1	Good	
Ring of Fear (c) (CS) (330)	WB	Clyde Beatty-Pat O'Brien	July 17, '54	93m	Mar. 13	[S]2214			Cs-Ss
Riot in Cell Block 11 (51)	AA	Neville Brand-Leo Gordon	Feb. 28, '54	80m	Feb. 13	2181	A-2	Excellent	
River Beat (5329)	Lippert	Phyllis Kirk-John Bentley	June 11, '54	73m					
River of No Return (c) (CS)* (405)	20th-Fox	Robert Mitchum-Marilyn Monroe	May, '54	91m	Apr. 24	2269	B	Very Good	Cs-Ss, Ms, Os
Rob Roy (c) (Brit.) (494)	Disney-RKO	Richard Todd-Glynis Johns	Feb. 27, '54	87m	Nov. 28	2086	A-1	Good	
Rocket Man, The (412)	20th-Fox	Charles Coburn, Spring Byington	Apr., '54	79m	May 1	2278	A-1	Good	
Rose Marie (CS) (c) (418)	MGM	Blyth-Keel-Lamas-Main	Mar. 19, '54	102m	Mar. 6	2205	A-1	Excellent	CS-Ss or Ps
Royal Tour of Queen Elizabeth & Philip (CS) (c)	Fox	The Royal Tour	July, '54	96m	June 26	41		Very Good	
<b>S</b>									
Saadia (c) (415)	MGM	Cornel Wilde-Mel Ferrer	Feb. 5, '54	80m	Jan. 2	2125	A-1	Good	
Sabrina	Para.	Audrey Hepburn-Humphrey Bogart	Not Set				B		
Saint's Girl Friday (411)	RKO	Louis Hayward-Naomi Chance	Apr. 15, '54	68m	Mar. 27	2238	B	Good	
Saracen Blade, The (c)	Col.	Ricardo Montalban-Betta St. John	June, '54	76m	May 22	2	B	Good	
Saskatchewan (414) (c)*	Univ.	Alan Ladd-Shelley Winters	Mar., '54	87m	Feb. 27	2197	A-2	Very Good	
Scarlet Spear, The (c)	UA	John Archer-Martha Hyers	Mar., '54	78m	Mar. 27	2238	A-1	Fair	
Scotch on the Rocks (Brit.)	Kingsley	Ronald Squire-Kathleen Ryan	June, '54	77m	June 12	27		Good	
Scuds Hoo-Scuds Hay (c) (440)	Fox	June Haver (reissue)	Mar., '54	95m					
Sea of Lost Ships (5213)	Rep.	John Derek-Wanda Hendrix	Feb., '54	85m	Oct. 31	2046	A-1	Good	
Secret Document—Vienna (Fr.)	Devis	Frank Villard-Renee St. Cyr	Feb. 15, '54	90m	Jan. 30	2166			
Secret of the Incas (c) (5318)	Para.	Charlton Heston-Nicole Maurey	June, '54	101m	May 22	1	B	Very Good	
Sensualita (Ital.-Eng. Dial.)	IFE	Eleanor Rossi Drago	Apr., '54	72m	May 22	3	C	Fair	
Seven Brides for Seven Brothers (CS) (c) (426)	MGM	Jane Powell-Howard Keel	Aug., '54	103m	June 5	17			
Shanghai Story, The	Rep.	Ruth Roman-Edmond O'Brien	Not Set		Apr. 24	[S]2271			
Shark River (c)	UA	Steve Cochran-Carole Mathews	Nov., '53	80m	Nov. 7	2062	A-2	Fair	
She Couldn't Say No (408)	RKO	Jean Simmons-Robert Mitchum	Feb. 15, '54	89m	Jan. 16	2141	A-2	Good	
Side Street Story (Ital.)	Burstyn	Toto	July, '54						
Siege, The (5323)	Lippert	Special	July 9, '54						

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		L. of D.	Herald Review	Special Data
				Issue	Synopsis Page			
Siege at Red River (c) (404)	20th-Fox	Van Johnson-Joanne Dru	May, '54	86m	Mar. 27 2237	A-1	Good	
Silver Lode (c) (413)	RKO	John Payne-Lizabeth Scott	June, '54	80m	May 22 2	A-1	Good	2D, 3D
Singin' in the Corn	Col.	Judy Canova-Allen Jenkins (reissue)	Jan. '54	64m				
Sins of Rome (414)	RKO	Massimo Girotti, Ludmilla Tcherina	June, '54	75m				
Son of Sinbad (color) (3D)	RKO	Dale Robertson-Peggie Castle	June, '54	90m	Jan. 30 (S)2167			2D, 3D
Song of the Land (color)	UA	Nature	Nov. '53	71m	Nov. 28 2087	A-1	Good	
Southwest Passage (3D) (c)	UA	Joanne Dru-Rod Cameron	Apr. '54	82m	Apr. 17 2261	A-2	Good	3D, 3D(1)
Spanish Main (475)	RKO	Maureen O'Hara-Paul Henreid (reissue)	May 1, '54	100m				
Spell of Ireland, The (c)	Celtic	Documentary	May 10, '54	77m	May 8 2286	A-1	Good	
Spice of Life (Fr.)	Mayer-Kingsley	Noel-Noel	Jan. '54	71m	Jan. 16 2142	A-2	Excellent	
Star Is Born, A (CS) (c)	WB	Judy Garland-James Mason	Not Set		Apr. 24 (S)2270			CS-Ss
Stations West (478)	RKO	Dick Powell	(reissue) June 1, '54	92m				
Stormy the Thoroughbred (c)	Disney	M. R. Valdez-Robert Skene	Mar. '54	45m	Mar. 13 2214			
Stranger on the Prowl	UA	Paul Muni-Joan Lorring	Nov. 2, '53	82m	Nov. 14 2069	A-2	Good	
Street With No Name (442)	20th-Fox	Richard Widmark-Lloyd Nolan (reissue)	Mar. '54	91m				
Student Prince, The (CS) (c) (424)	MGM	Ann Blyth-Edmund Purdon	June, '54	107m	May 29 9	A-1	Excellent	
Sun Valley Serenade (446)	Fox	Glenn Miller & Orch.	(reissue) May, '54	86m				
Susan Slept Here (c)	RKO	Dick Powell-Debbie Reynolds	July, '54	97m	June 26 41		Very Good	

## T

Tall in the Saddle (471)	RKO	John Wayne	(reissue) Mar. '54	87m				
Tanga Tika (c)	Schaefer	All Native Cast	Nov. '53	75m	Oct. 10 2022	B	Excellent	
Tanganyika (c) (425)	Univ.	Van Heflin-Ruth Roman	July, '54	81m	June 12 26	A-1	Good	
Taza, Son of Cochise (c) (410—3D, 411—2D)	Univ.	Rock Hudson-Barbara Rush	Feb. '54	79m	Jan. 30 2165	A-1	Good	2D, 3D, 3D(1)
Tennessee Champ (417) (c)	MGM	Shelley Winters-Dewey Martin	Mar. 5, '54	73m	Feb. 20 2189	B	Good	
Terror Street (5304)	Lippert	Dan Duryea	Dec. 4, '53	83m	Dec. 5 2093		Good	
Texas Badman (5335)	AA	Wayne Morris	Dec. 20, '53	62m	Nov. 14 (S)2071	A-1		
Them (328)	WB	James Whitmore-Edmund Gwenn	June 19, '54	94m	Apr. 10 2253		Very Good	
They Won't Believe Me (474)	RKO	Susan Hayward-Robert Young (reissue)	Apr. '54	95m				
Thing, The (477)	RKO	K. Tobey-M. Sheridan	(reissue) June 1, '54	87m				
Three Coins in the Fountain (CS) (c) (413)	20th-Fox	Clifton Webb-Dorothy McGuire	May, '54	102m	May 15 2293	A-1	Excellent	CS-Ss, Ms, Os
Three Sailors and a Girl (c) (314)*	WB	Jane Powell-Gordon MacRae	Dec. 26, '54	95m	Nov. 28 2085	B	Good	
Three Young Texans (c) (402)	20th-Fox	Mitzi Gaynor-Jeff Hunter	Jan. '54	78m	Jan. 16 2142	A-2	Fair	
Thunder Over the Plains (c) (313)	WB	Randolph Scott-Phyllis Kirk	Dec. 12, '53	82m	Nov. 7 2061	A-1	Good	
Tobor the Great	Rep.	Charles Drake-Karin Booth	Not Set		June 19 (S)34			
Top Banana (c)	UA	Phil Silvers-Rose Marie	Feb. '54	100m	Jan. 30 2165	B	Very Good	
Treasure of Sierra Madre (310)	WB	Humphrey Bogart	(reissue) Nov. 7, '53	126m				
Trent's Last Case (Brit.) (5212)	Rep.	Michael Wilding-Margaret Lockwood	Jan. 1, '54	90m	Oct. 17 2030	A-2	Fair	
Trouble in the Glen (Brit.) (c)	Rep.	Margaret Lockwood-Orson Welles	Not Set		June 19 (S)34			
Tumbleweed (c) (405)	Univ.	Audie Murphy-Lori Nelson	Dec. '53	80m	Nov. 21 2077	A-1	Very Good	
Turn the Key Softly (Brit.)	Astor	Yvonne Mitchell-Terence Morgan	Mar. '54	81m	Jan. 30 2166		Good	

## U-V

Unconquered	Margolies	Helen Keller, Documentary	June, '54	55m	June 12 25	A-1	Excellent	
Unholy Four (5401)	Lippert	Paulette Goddard	Aug. 6, '54					
Untamed Heiress (5325)	Rep.	Judy Canova-Don Barry	Apr. 12, '54	70m	Apr. 24 2269	A-1	Good	
Valley of the Kings (c)	MGM	Eleanor Parker-Robert Taylor	July, '54	86m				
Valley of the Sun (470)	RKO	Lucille Ball-James Craig	(reissue) Feb. '54	84m				
Veils of Bagdad (c) (404)	Univ.	Victor Mature-Mari Blanchard	Nov. '53	82m	Oct. 3 2014	B	Good	
Victory at Sea	Schaefer	Documentary	Aug. '54	97m	May 22 2		Very Good	
Vigilantes Terror (5422)	AA	Bill Elliott-Mary Ellen Kay	Nov. 15, '53	70m	Oct. 17 (S)2031			
Violated	Palace	Wim Holland	Dec. '53	78m	Dec. 12 2102	C	Fair	

## W

Walking My Baby Back Home (406) (c)	Univ.	Donald O'Connor-Janet Leigh	Dec. '53	95m	Nov. 14 2069	B	Very Good	
War Arrow (c) (408)	Univ.	Jeff Chandler-Maureen O'Hara	Jan. '54	78m	Dec. 12 2101	A-1	Good	
We Want a Child (5324)	Lippert	Special Cast	Feb. 19, '54	76m				
Westerner, The	Goldwyn	Gary Cooper	(reissue) June, '54					
White Christmas (c)	Para.	Crosby-Kaye-Clooney	Not Set					
White Fire (5317)	Lippert	Scott Brady-Mary Castle	Jan. 1, '54	82m	Feb. 13 2183		Fair	
White Hell of Pitz Palu (Ital.-Eng. Dub.)	IFE	Hans Albers	Nov. '53	75m	Nov. 21 2077		Good	
Wicked Woman	UA	Beverly Michael-Richard Egan	Jan. 8, '54	77m	Nov. 28 2087	B	Good	
Wild One (623)	Col.	Marlon Brando-Mary Murphy	Feb. '54	79m	Dec. 26 2118	B	Good	
Will Any Gentleman? (Brit.)	Stratford	George Cole-Veronica Hurst	Feb. '54	84m				
Witness to Murder	UA	Barbara Stanwyck-George Sanders	May, '54	83m	Apr. 17 2261	A-2	Very Good	
World for Ransom (5408)	AA	Dan Duryea	Jan. 31, '54	82m	Feb. 13 2182		Fair	

VV-Ps

Yank in the R.A.F. (367)	20th-Fox	Tyrone Power-Betty Grable	(reissue) Nov. '53	97m				
Yankee Pasha (c) (417)	Univ.	Jeff Chandler-Rhonda Fleming	Apr. '54	84m	Mar. 13 2213	A-2	Very Good	
Yellow Tomahawk, The (c)	UA	Rory Calhoun-Peggie Castle	May, '54	82m	May 8 2285	A-2	Good	
Yesterday & Today	UA	Documentary	Dec. 2, '53	57m	Nov. 14 2070	A-1	Good	
Yukon Vengeance (5331)	AA	Kirby Grant-Mary E. Key	Jan. 17, '54	68m	Jan. 16 (S)2142	A-1		

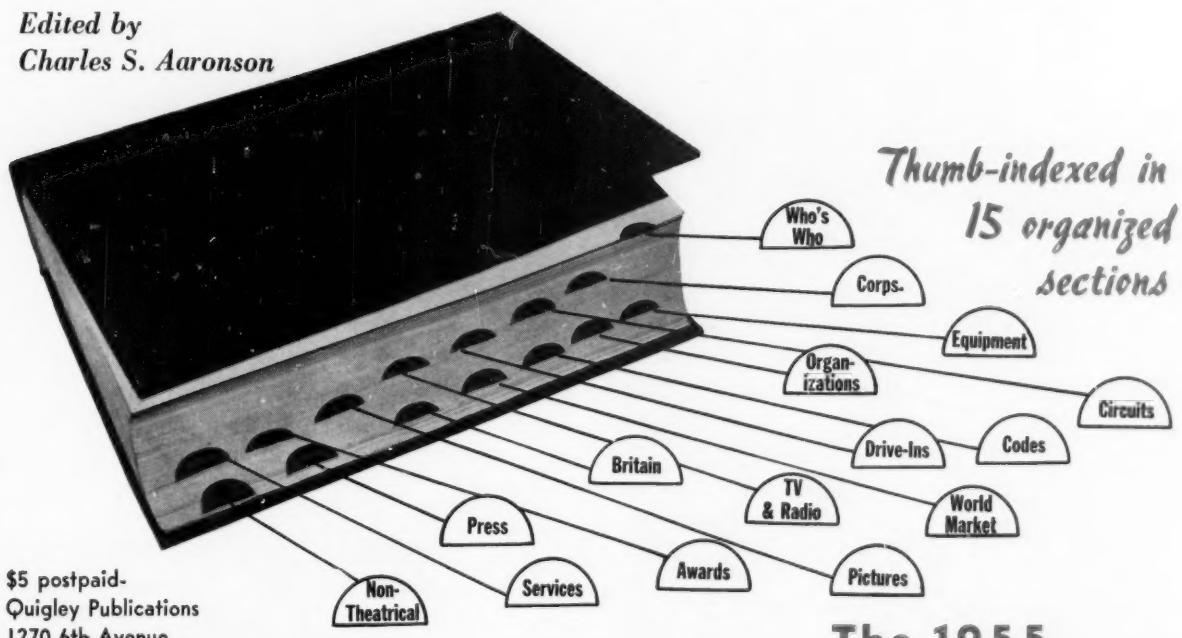
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